TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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KATHERINE ROBER

From photo. by Chickering.

ALMA LUCILLE ROY.

Alma Lucille Roy, the author-actressis' an American scarely out of her teens. She was born in Massachusetts in 1876, and received her education at the Seminary of the Ladies of Holy Cross, Montreal. Miss Roy is an accomplished linguist, being equally familiar with French, Spanish, Italian, German, or English. She made her first stage appearance at the age of fourteen, and soon afterward essayed the title-role in Jeanne d'Arc. Since then she has appeared in a number of important parts in both French and English, her repertoire including everything from soubrette to leading roles. Besides Forbidden by Law, the play she will give a scenic production the coming season, Miss Roy is also the author of Moonshine, The Fanchard Farm, Madge, and an unnamed romantic play which will shortly be produced by a well-known star. A number of her stories that have appeared in the Philadelphia *Transcript* were well received. In April last, after a vain effort to find a manager to produce her play, Forbidden by Law, she rented the Opera House in Holyoke, engaged and rehearsed a company, looking after all business matters, and presented the play to the largest house of the season, scoring an acknowledged artistic as well as a financial success.

THE METROPOLITAN OPERA SEASON.

The season of grand opera at the Metropolitan Opera House, under the direction of Abbey, Schoeffel and Grau, Limited, will open Nov. 16, and continue thirteen weeks. Many former favorites and some new singers are engaged. Last year's subscribers may renew their subscriptions until Sept. 15, when new subscribers will be received.

Maurice Grau returned from Europe last week, and brought with him a list of the artists engaged for the season. These include: Tenors, Jean de Reszke, Cremonini, Salignac, Gogni, and D'Aubigne; baritones, Bispham, Ancona, Campanini, and De Vries; basses, Edouard de Reszke, Plancon, Castlemary, and Arimondi; sopranos, Melba, Calve. Eames, Nordica, Traubmann, Engel, and Belina; contraltos, Mantelli, Olitzka, and one other yet to be secured. The conductors will be Seidl, Mancinelli, and Bevignani. Premier danseuse, Mlle. Irmier, now leading dancer at the Empire, London. The chorus will be composed of fifty Italians and fifty Americans.

Marie Belina, David Bispham, Thomas Salignac, and M. Grogny are new to the company. Calvé will be seen in new roles, among them the lead in L'Africaine, Suzanne in The Marriage of Figaro, and possibly in Le Cid. Emma Eames will appear in Wagnerian works, and Melba will sing in The Barber of Seville and Siegfried. Edouard de Reszke will be seen in all the Wagnerian operas excepting Tannhauser, and Jean de Reszke will enact Sigmund in Die Walkure. Nordica, Mr. Grau said, will sign later.

MISS GRAVES AND HER WARDROBE.

Pauline Graves, who was engaged early last Spring by Manager Nat Roth to understudy the prima donna roles with Jefferson d'Angelis's comic opera company, sailed immediately afterward for Paris to secure a suitable wardrobe of Parisian gowns. She returned home about three weeks ago and had her wardrobe trunks sent to her home in this city. Then she went to pay a brief visit to some friends at Bath Beach.

Miss Graves's colored maid, who had been left as custodian of the precious wardrobe, was of the opinion that a preliminary airing of the vestments would do them no harm. Miss Graves, happening to pay a flying visit to New York one day last week, walked in upon a gathering of chocolate colored belles, three of whom were arrayed in the dresses she had brought from Paris.

Miss Graves acted promptly and decisively. She locked the door before the party could disperse and then called in a policeman. The latter grasped the situation in a glance; he ordered the dusky damosels to "peel in short order." They obeyed in fear and trembling. Stripped of their grandeur they were a sorry looking lot of creatures. The officers then proceeded to trot them to the Thirty-ninth Street Station, but Miss Graves said that the arrest of the chief offender, the maid, would suffice. Accordingly, the woman was locked up on a charge of petty larceny. Miss Graves is seriously contemplating another Paris visit.

"Yap" Watson, Agt. At liberty. Sea Cliff, L I.

THE STORY OF A TOMATO.

Mr. Sothern and his company are rehearsing at the Lyceum Theatre. Owen Fawcett is a member of Mr. Sothern's company. He is also a member of The Players.

One afternoon last week Mr. Fawcett, bathed in perspiration, entered the cool rotunda of 16 Gramercy Park. He had been rehearsing from ten to four. He was handed an imposing looking box, just received by mail. It was the size of a cigar box, and wrapped with string enough to span the East River. Eyeing the box suspiciously, he entered the reading room. Milton Nobles was reading the *Evening Sun*, and Billy Owen was reading a MS.

"Wonder what the dickens this is?" said Fawcett.

"Don't open that thing here; it might be loaded," shouted Owen.

"Get in the middle of the road before you open that box," cried Nobles, who had just been reading one of Tom Watson's wild-eyed Populist editorials.

But Fawcett persisted, and after unwinding about thirty yards of twine, and removing a half pound of cotton and tissue paper, he took out a big red tomato, weighing fully two pounds.

"Well, by thunder," said the comedian, "its funny I didn't think of it before."

Mr. Fawcett lives on the shores of Lake Michigan, in a village on the Canadian border called Detroit.

"Gentlemen," said he, "there's something I've been eight years developing in my garden. My wife told me she would send me the first one that ripened on the vines, and here it is; ain't it a beauty?"

"Magnificent," said Owen.

"Superb," echoed Nobles.

"I bought the seed from a gypsy, originally, and for years have blended, improved and developed it. It is now perfect. I have called it the Neilson. In Detroit no swell dinner is complete without it, and it is a standing toast at the clubs."

"Are we in on it?" asked Owen.

"You are. We will feast upon it to-day."

"Good," said Nobles. "Let me attend to the preparations. I have a tomato vine in my back yard in Brooklyn and have read up on all of the literature pertaining to the plant."

The tomato was turned over to Nobles and the dinner hour fixed for six.

The club steward was summoned and given his orders. He disappeared with the tomato, his face wreathed in smiles.

Fawcett went for an ablution, Owen bent over his MSS., and Nobles resumed his paper.

At six sharp the trio were summoned to the veranda. After potted squab came the tomato. Three plates of luscious stews covered with cracked ice. Fawcett fairly glowed with enthusiasm.

"Try the mayonnaise," said Nobles.

"No, sir; none of your oil and eggs on mine. I want the flavor. Just a touch of salt and pepper. Don't spoil a good thing. Ah! Yum! Yum! Gentlemen, that one mouthful repays me for years of patient toil, to say nothing of the money invested in works on agriculture, and a four years correspondence with the head of the department of agriculture at Washington."

"Great, isn't it?" said Nobles, looking at Owen.

"Out of sight," said Billy, as the last slice disappeared.

"Candidly, now, did you ever taste a tomato with such a flavor?"

"Never!" came in chorus.

"You fellows can't appreciate a good thing. You gulped it down like a piece of pumpkin pie, and I have only eaten one slice. When I get a morceau like this I want to linger with it. Why, I can almost feel the atmosphere of my little garden in Detroit, as the esculent fruit melts in my mouth."

"After all," said Nobles, quoting from The Phœnix, "'the man with the most active fancy extracts the greatest pleasure from life—for the capital invested.'"

"I have no patience with you utilitarians," replied Fawcett.

"By the way," said Owen, "What was the postage on that tomato, Fawcett?"

"Thirty-eight cents."

"Great Scott! You can buy a peck 'em for that at any corner grocery."

"You fellows give me a pain," said Fawcett, as he gulped down his black coffee, and left the table in disgust. And until he reads this he will not know that he didn't get a smell of that Neilson tomato. Nobles and Owen ate every mouthful of it, and Fawcett smacked his lips and waxed eloquent over a plain every day Long Island Trophy.

THE DAVENPORT AND TOURNY COMPANY.

At the Girard Avenue Theatre, Philadelphia, the lessees and managers, Davenport and Tourny, will present many strong and popular plays during the coming season. They have secured the following company: Robert Drouet, Edwin Holt, Sidney Booth, J. B Everham, Edwin Middleton, F. J. Palmer, Lionel Barrymore, William Parke, Lillian Lawrence, Alice Shepard, Cora Willims, Emma Maddern, Margaret Dale, Minnie Lowell, and Harry Davenport.

THE GRAND OPERA HOUSE OPENING.

Augustus Pitou will reopen the Grand Opera House for the regular season on Saturday night, Aug. 29, when a new play by Scott Marble, The Cotton Spinner, will receive its initial production. Following this, Mr. Pitou will present a varied and attractive list of attractions, including The Prisoner of Zenda, Excelsior, Jr, The Lady Slavey, The Sporting Duchess, Too Much Johnson, Chimmie Fadden, The Power of the Press, The War of Wealth, May Irwin, Primrose and West, Peter F. Dailey, Maggie Cline, and Sandow's Olympia.

BARABOO.

Last season, when booking the Salvini company East, in order to avoid a long railroad journey, Manager Wilkinson was compelled to book the town of Baraboo, Wis., whereat the "opera house" is a long wooden structure, so like a barn in appearance that the local manager, in order to distinguish it from the cluster of neighboring barns and stables, displays a large sign which reads: "Theatre to-night." The play given that night was Hamlet, and the "Hamlet trap"—an improvised affair—opened directly into the open space below the stage, through which the wind rushed as if driven by a mighty fan, blowing Hamlet's cloak about until it flapped like a flag in a gale. A few days later Manager Wilkinson received the following effusion from a member of the company:

Columbus found America
  In fourteen ninety-two,
Wilkinson, in ninety-six,
  Discovered Baraboo!
He found it, as Bill Watts did,
  The mighty force of steam,
Like Svengali—'*Il belle canto*,'
  He found it in a dream;
Then hied he to his sanctum,
  And, ere the day was through,
He'd booked us all for Hamlet,
  In the town of Baraboo.

Magee then hunted all day long,
  And found his task no snap,
While searching for this one-night stand
  Upon the country map.
We all went looking for it
  Scarce knowing what to do,
For fear we'd lose the chance to play
  The town of Baraboo.

At last we asked a railroad man
  (With maps his brain was crammed)—
"Oh! tell us, where is Baraboo?"
  Said he: "Well, I'll be d—d!
I've rode this country o'er and o'er
  But never, never knew
A man before, who wished to see
  The town of Baraboo!"

He wept, and showed us where to go;
  He took us on his train,
And switched about for many miles
  On tracks, where long had lain
The rust and dust of ages—
  Till at last there 'rose in view
The "opera house" and *one* hotel.
  Of wondrous Baraboo.

That night we gave 'em Hamlet,
  And gave it to 'em strong,
From the ghost all white and ghastly
  To fair Ophelia's song,
While Ranous chattered in his grave,
  Where chilly breezes blew
And made his tights as frigid
  As the town of Baraboo!

When you are called to Judgment,
  May Shakespeare fill the chair,
And I shall hope with heart and soul,
  That we will all be there—
A jury packed with actors—
  And this is what we'll do:
We'll send your shade forever to
  The town of Baraboo.

EDMUND DAY.

CONTROVERSY OVER A POEM.

In the July number of the *Penny Magazine* appeared a poem entitled "Her Ideal," signed by Elita Proctor Otis. It tells in smooth and graceful verse of the new woman's ideal man as conceived at the ages of sixteen, twenty-one, and twenty-eight. The poem is very clever, and has attracted some attention.

Last week a controversy arose over the authorship. Albert Lang, until recently a warm personal friend of Miss Otis, claims that he wrote the poem, read it to her, and she volunteered to get Mr. Johnson, the artist, to illustrate it. Mr. Lang's claim is corroborated by several other persons. Harry St. Ormond, of the Empire Exchange, says: "Mr. Lang read me the poem over a month ago, and told me that Miss Otis had promised to get Johnson to illustrate it."

Mr. Lang is a very modest young man who writes clever verse for the magazines. He does not intend to arraign Miss Otis on a charge of plagiarism. But from sympathetic artistic intimacy they have degenerated to a mere bowing acquaintance.

KATHERINE ROBER.

In New England and the provinces the name of Katherine Rober is almost a household word, made so by her tour of last season at the head of her own company. As a star in repertoire it would be hard to name her equal. A proof of her popularity may be found in the fact that every week for the coming season is already booked, and applications enough for time were received to fill two seasons. On Monday Miss Rober and her company opened their season in Boston, dedicating Lothrop's New Grand Theatre. Miss Rober appeared in the title-role of a new dramatization of Carmen. Every play produced by Miss Rober's company is staged under her own supervision, she directing rehearsals, inventing stage business and designing costumes. Off the stage Miss Rober is one of the pleasantest and sweetest little women imaginable, being very domestic in her tastes, and possessing a sunny disposition that endears her to all associated with her. Miss Rober's tour this season will be under the direction of Manager George E. Lothrop, who so successfully conducted her affairs last year.

A CHICAGO OPEN AIR PERFORMANCE.

An open air performance of As You Like It was given on the grounds of the Kenwood Country Club, Chicago, July 30, in aid of the La Rabida Fresh Air Sanitarium. The affair was successful, over $700 being netted for the charity. Many professionals were in the cast, and Wallace Munro acted as stage manager. Charlotte Tittell was the Rosalind, and Frank H. Tobey the Orlando. Others among the players were Paul Gerson, Walter Green, Joseph Treacy, John Lane O'Connor, W. F. Kilbourne, Richard Herndon, E. E. Cox, William B. Hart, Louis J. Buchanan, F. Dalton, George E. Dethlefs, Meredith Perry, Carrie B. Welbey, and Grace Van Benthuysen.

Don't make mistake in booking Johnstown, Pa. Johnstown Opera House, best house.

GOSSIP OF THE TOWN.

Maria Salvatore Di Grazia is the only Italian child actress before the public. She is six years of age, and for three years has enjoyed a special training at one of its oldest and highest seminaries, where her remarkable musical and vocal talents have been developed. This bright and beautiful little actress has already played many parts with great success, using her sweet soprano voice with rare ability, and displaying, before her audience an ease which suggests the woman rather than the child. She is an accomplished Delsartean, and at the Seminary, where she was regarded as a mascot, all hearts were won by the wonderful accuracy with which she followed her leader's movements, never changing her countenance, and all unconscious of the amusement she created.

Murry Woods is at Mt. Clemens undergoing treatment for a severe attack of muscular and inflammatory rheumatism.

Charles T. Ellis's success, The Alsatian, has been re-written by Herbert Hall Winslow during the Summer, and a number of novelties and specialties are to be added for the season, which opens early in September.

An Eastern capitalist has purchased the exclusive rights for Annie Pixley's play, The Deacon's Daughter, in which Lillian Kennedy will be seen at leading houses during the coming season.

Grace Gorslyne, who, as Grace Russell, recently appeared in a New York roof-garden sketch, and Irwin T. Barret, of Louisville, were married on Aug. 4.

Ellen Vockey's pet black and tan dog recently leaped from a car window as she was leaving her Washington home for Hot Springs, Va. Miss Vockey feared that the dog was lost, but he found the way to the house where he had lived, and was cared for by neighbors until the actress's return.

Rachelle Renard's annual tour will open next month. East Lynne will be featured Ingomar is retained in the repertoire, and time is nearly filled.

Charlotte Winnett, who is an expert swimmer and cyclist, is resting at Bath Beach, having signed to originate a comedy part in Shannon of the Sixth.

Max Fehrmann, who has returned from Europe with his daughter, Kate Chesley, formerly with Roland Reed, goes again with the Hanlons, making the next his sixth season as musical director of Superba.

Ogden Stevens and wife (Jennie Carroll) have returned to the city after a four weeks visit in Iowa.

Frederick Crouch, the venerable composer of "Kathleen Mavourneen," and for many years a resident of Baltimore, intends to return to London.

Old Innocence, the comedy in which Tim Murphy proposes to star again next year, is an adaptation from the French by Richard Kingsley. In conjunction with the piece, Mr. Murphy will give his artistic little sketch, Sir Henry Hypnotized."

The season of the Young and Lindsay Columbia Comic Opera company continues highly successful at Winnipeg. Dorothy Denning is introducing night, fire and lily dances with the company.

Walter Walker's Garrick Players have enjoyed six prosperous weeks on tour, but soon return to New York for the regular season. The company includes Arthur Buchanan, Campbell Gollan, Homer Granville, J. J. Farrell, Jessie Ralph, Anna Stannard, Kate Burlingame, Valerie Bergere and Mildred St. Pierre.

Charles O'Malley will manage Eagle Pass during the coming season, Will H. Bryson going in advance. A cowboy band and a dozen real Indians will be features.

William Robyns and wife, the originators of Jimmie and Samantha Logan in Human Hearts, returned last week from Rochester, N. Y., where they have summered, to resume their places in the same company.

Rehearsals of the John Griffith company began at Lincoln, Neb., Aug. 10, the season opening at the same place, Aug. 20. In addition to Faust an elaborate production of Richard III. will be made.

William Malley will take out a farcical comedy, The Town Constable, in which Charles V. Seamon will play the title-role.

ANGELS.

It is the primal duty of the writer upon any particular subject to give his readers some random notion of what he is talking about—a duty largely neglected by certain of the great essayists, who shall be nameless here, as it is not the purpose of these articles to stir up international dissension or to make trouble in the more exalted of chromo-literary circles. In performance of the aforementioned duty, pray allow a quotation from Noah Webster's very commendable dictionary, wherein an angel is admirably described as "a person supposed to be of angelic goodness or loveliness; a darling." If a more complete and satisfying definition is insisted upon, see treasurers of road companies, and certified checks endorsed by stars of uncertain magnitude.

There are several brands of angel, but it is with the purely finite or terrestrial species that this discourse is concerned. The terrestrial genus may be subdivided into two distinct types—the speculative or mercenary angel, and simple good-thing angel. The former is of smaller usefulness than the latter, and generally has a less conspicuous bank account. It goes into an investment with the idea of making money and is, therefore, to be handled with care, lest it should become discouraged too early in the game, and it has been urged, with some show of reason, that this type should not be considered as an angel at all.

Of the other class, however, there can be no two opinions. It comes nearer to an exposition of truly angelic qualities than anything else on earth, and its infinite trust and confidence is worthy of all sorts of reverence. The genuine angel is well away in years, but affects the buoyant jocularity of obstreperous youth, clinging to the reddish tinge of bygone salad days, and the golden hue of a bank account to offset the sullen grey that relentless time has stamped upon its whiskers. The angel's chiefest gift is its ability to sign checks, or to endorse notes, and this department of theatrical work is all its own, to be indulged as often and as largely as it will. Some angels are born so, others are made, and the knack of discovering and developing them is a fine art that the manager or star who would be successful must early cultivate to the fullest extent, for a practicable angel is rather to be desired than circus printing. The height of the angel's aspiration is to have the run of a theatre, to speak with fatherly familiarity to the young women of the company, and to be permitted to defray the expenses incident upon any little suppers that may be arranged by the members of the cast.

The writer once knew an angel that combined in the highest degree all the essentials of its kind. It was tall, spare, white-whiskered, dressed in faultless dull grey clothes, and possessed of two kindly eyes that fairly beamed with childish glee. It became acquainted with an ingenuous business manager who had a wonderful comic opera which only needed a little sound financial backing to make it a national success; at least, so he thought, and the angel agreed with him, which was all that could be desired. A company of promising young comedians and pretty girls was engaged, elaborate printing was secured, wonderful advertising was done, and a brilliant booking accomplished. All the angel had to do was to sit in front at rehearsals, delightedly applaud the comedians, benignantly smile upon the girls, and pay the bills. When the opera was produced it met with a frost so frosty as to have frozen the North Pole stone stiff to think of it. But the manager said this was only to be expected in a big town, and that real success was never known except upon the road. The angel chuckled contentedly, and they started out to tour the more appreciative provinces, where, however, the frost developed into a perfect blizzard. Icebergs formed upon the scenery, stalactites appeared upon the costumes, and the trunks turned into refrigerators. Still the bills were paid, salaries went on merrily and no one cared. Day by day, the angel grew more and more angelic, the company daily expecting to see it transform into a stained glass window. But one fair morning, when they met at a little Iowa station to take the cars for another icy stand, the angel was missing. The manager dashed back to the hotel to make enquiries. The night clerk reported that the angel had come down about one o'clock, paid his individual bill, and ordered his trunk sent on the two o'clock train for New York. The effort had been superhuman. At last the angel's wings had materialized, and it had flown away.

Another angelic memory is stirred up by the subject in hand—quite a different sort of recollection, to be sure; but, as the old preachers would say, "It is along the line of our text." The angel in this Exhibit No. 2 lived out in glorious New Jersey, which is visible from Hammerstein's roof every clear day, weather permitting. It was very young, this johnny-angel—tall, slim, awfully dudish, and insanely conceited. How it came to have money no one knew, but wealth was announced in every detail of its fashion-plate attire. The precious angel fell in with two young men, who wanted to produce an alleged comic opera of theirs at a Broadway theatre, and the darling went into the scheme with headlong tempestuousness. The theatre was secured, the company engaged, and the johnny-angel blew in all its riches on the venture. The production was, as might have been expected, a fizzle of the deepest dye, the company members were glad to be rid of their horrible lines, and the promoters were quite ready to sink into obscurity. But the poor angel had spent upon the scheme every cent it owned, all for a few weeks of delirious johnnyism, and was confronted with the terrifying prospect of having to work—something of which it had never before been guilty. And then the news came out that the angel had a mother also dependent upon the little money left by an indulgent father, and she, too, was forced to take to earning a living. This was not a thoroughbred angel, for none may properly undertake the angel business who has either a limit to a bank account or anyone dependent upon its resources

The profession of an angel is neither lucrative nor edifying except as a liberal instructor in the art of extravagantly unremunerative speculation, or a completely satisfying demonstration of the scientific principle of the continual outflux. The saddest and the wisest imaginable creatures are the reformed angels, who, broken or disillusioned, have abandoned the angelic department for the less romantic but far more economical walks of an ordinary humdrum career. No other earthly occupation compares with that of the angel in the matter of brazen defiance of insolvency, and the business is best summed up by paraphrasing the first line of a good old hymn:

> Angels roll the rocks away!

THE CALLBOY.

* * *

DEATH OF ROBERT FRASER.

Robert Fraser, the pantomimist and playwright, died on Tuesday, Aug. 4, at the New York Hospital. On the Saturday previous he was sitting in his brother's plumber shop on Eighth Avenue, playing with a kitten. He complained of feeling ill, and as he smoothed over the kitten's back, he was suddenly stricken with apoplexy. He was immediately removed to the hospital, where he passed peacefully away at midnight on Tuesday. Just before he died, his brother took his hand, and said: "Bob, old man, do you know me? If you do, squeeze my hand." He responded by a tight grip, which showed that he still retained consciousness.

THE LATE ROBERT FRASER.

Mr. Fraser was born in 1842. His stage experience dated back to early childhood, when he appeared as a frog in one of the Ravel pantomimes at Niblo's Garden. After playing with the Ravels in Mazulm the Night Owl, The White Knight, The Statue of the Commandant, and other pantomimes, he went to Philadelphia, and for some time was engaged there in writing acts and arranging after-pieces for Carncross's Minstrels.

When George L. Fox went to the Arch Street Theatre, he happened to hear of young Fraser, sent for him, and becoming convinced of his talent, offered him a position with his company. When Fox's brother, Charles K. Fox, died, Frazer was permanently assigned the role of pantaloon. So much of his master's confidence did young Fraser gain that while Humpty Dumpty was running in New York, the road rights were given to the disciple, who ran it eighteen weeks at the Chestnut Street, Philadelphia. After this run, unprecedented in the Quaker City, Fox engaged Frazer to fix up a new version of the immortal pantomime which he called Humpty Dumpty in Every Clime. As a sequel to the great original, it gained considerable popularity. For seven weeks Fraser traveled with Fox, rehearsing the new piece and subsequently producing it at Booth's Theatre, where Fox lost his mind. This was in October, 1875. Fox was insane for seven weeks before the public became aware of his condition. Whenever his mania took a violent form, he was restrained in his dressing room and Fraser was substituted. In the role of Pantaloon, Fraser helped his master through many a scene and the New York *Dispatch* of Oct. 25, 1875, was the first paper to realize that something was wrong and to make the fact known: "The principal fun-maker in the new pantomime is Robert Fraser, who apparently directs Mr. Fox." Finally Fox took to throwing the properties into the audience, and the disorder of his mind could then no longer be concealed. He was sent to the McLean Asylum, where the violent form of his mania was cured, but he never recovered, at last passing away an imbecile.

Fraser was generally accepted as Fox's successor. He followed Humpty Dumpty with an original pantomime, See-Saw Margery Daw, or The Village Blacksmith, in which he was supported by W. B. Cahill, A. W. Maflin, Master Martin, William West, and John Queen. In another of his pantomimes, The Fire Sprite, he introduced in the olio specialty people like Harry and John Kernell and Bobby Newcomb. At Hooley's Theatre, Chicago, he brought out Hush-a-by Baby, or The Cow That Jumped Over the Moon. Nat C. Goodwin preceded the pantomime with a monologue entertainment, in which he gave his famous imitations. The New York *Tribune* of April 18, 1876, said: "Mr. Fraser's clown is bold, expressive and continuously entertaining. He is volatile, mischievous, reckless and troublesome. He keeps the stage in comic turmoil."

Mr. Fraser's last appearance as Humpty Dumpty was with Henry E. Abbey's famous company, which boasted two clever clowns, James S. Maffit, Sr., and Mr. Fraser. That was about fifteen years ago. Since then Humpty Dumpty has passed into the misty, traditionary hazes of the dramatic past.

Mr. Fraser was the author of several successful farce-comedies and burlesques. He had a hand in the making of Little Puck, which Frank Daniels toured in profitably for several seasons. With William Gill he collaborated on Hendrik Hudson, produced by Fay Templeton at the Fourteenth Street Theatre. He also wrote Starlight for Vernona Jarbeau, The Spider and the Fly for M. B. Leavitt, and a burlesque of Frou-Frou called Tush-Tush. At the time of his death he was working with William Gill on a melodrama, Such is Life, which they had nearly completed. On another page of this issue will be found a report of a personal interview with Mr. Fraser, in which he talked interestingly about the days when pantomime was in its ascendancy.

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THE ACTORS' SOCIETY.

The next meeting of the Actors' Society will be the most important yet held. Regular officers will be chosen for the coming year. The meeting will be held a week from to-day, Aug. 18, in the music hall of the Madison Square Garden. Nine A. M. is the hour set for calling the meeting to order.

* * *

HARRY CONOR TO STAR.

Harry Conor on his return from Australia will star in a new play by Charles H. Hoyt. The initial production will be made at the Boston Park Theatre March 15. Mr. Hoyt is now at work on the play.

* * *

E. D. Shaw, Mgr. or Agt. At liberty. MIRROR.

PROFESSIONAL DOINGS.

William Owen continues to charm the Westerners with his Hamlet. At Petoskey, Mich., recently, his performance, and that of Antoinette Ashton as Ophelia, made strong impressions.

Amy Lee is to manage the San Francisco Alcazar, where the season opens Sept. 1.

Rose Watkins was among those who attended the funeral of Mrs. John Hoey at Hollywood.

A show lion at Chillicothe, O., bit off a child's head, Aug. 5, in view of the infant's parents, who went partially insane.

The luckless building long known as the "Olde London Streets," at 728 Broadway has been leased by a local athletic club as a down-town headquarters.

The Cleveland Theatre opened Aug. 3 to a big house, and business promises well.

J. G. Reese, of Reese and Long, bill posters, Scranton, Pa., is in New York on business.

George W. Farren will pilot the tour of Donald Robertson in Dumas' Man With the Iron Mask. The season opens at Paterson, N. J., on Sept. 3.

There is a rehearsal call for Northern Lights at the Star Theatre at 1 o'clock to-morrow. Mr. Barbour will rehearse the piece.

Lawrence Earl Atkinson, who has closed with the Summer stock company at Armstrong Park, Indianapolis, is playing a special engagement of five weeks with Stair and Nicolai's A Barrel of Money.

A handsome three sheet poster of Charles H. Hopper, after the painting by Ernest Vos, has just been finished and will be used on Mr. Hopper's coming tour with Chimmie Fadden. The original painting was for some time on exhibition in Schaus's art gallery and attracted considerable attention. The poster is said to be one of the costliest and most artistic ever turned out.

The cast of In the Heart of the Storm will include: Willard Lee, Sheridan Block, James A. Mahoney, Earle Stirling, Gus Cohan, A. H. Stuart, Claude Gillingwater, Charles H. Stewart, Jessie Bonstelle, Louise Rial, Emily Stowe, Vira Rial, and Stella Bonheur.

Elizabeth Leslie, who has summered at Wilkesbarre, has returned to New York, but has not settled her plans for the season.

A Barrel of Money opened at Cleveland Aug. 10. The company is organized to fill early time over the Brady and Stair circuit. Among those engaged are Gracie Emmett, in her original part of Roxy; Danny Mann as Squire Hazlett, the part he originated six years ago; Lawrence E. Atkinson, Allen H. Bailey, Lew A Warner, J. Wilson Dwyer, J. Chester Donna, Bert St. John, Rosebelle Russell, Genevieve McCloud, Louise Truax, the child whistler; Mary Marsh, W. B. Moore, and Charles Altman as representatives.

Maggie Cline's starring tour opens at Buffalo Aug. 31. The scenery, which has recently been completed, is from the brush of Hugh Reid. Miss Cline is being rehearsed for her role by Ben Teal, who will also stage the production.

Emily Rigl, who is resting at Long Branch, is yet undecided about her proposed starring venture.

Nellie McHenry will appear as a popular burlesque actress, the Peerless Peri, in the new comedy, A Night in New York, which H. Grattan Donnelly has written for her. The piece is now in active rehearsal; its first production will be made at Long Branch on Aug. 30.

Dave Braham will lead the orchestra on the opening night of Harrigan's new play, Marty Malone, at the Bijou, on Aug. 31. Of Mr. Harrigan's old company the following are retained: George Merritt, Harry Fisher, Dan Collyer, William West, and Ed. J. Mack. Pauline Train, who made a hit in Little Christopher, has been engaged to play a London music hall singer.

Jack Sanford will leave for San Francisco this week in advance of Madame Sans Gêne, which will open on Aug. 31 at the Baldwin Theatre for a three weeks' run.

Rehearsals of De Koven and Smith's new opera, The Mandarin, begin at the Herald Square Theatre next Monday. Richard Barker will stage the production.

Pearl Eytinge contributed to a recent issue of the New York *Journal*, a cleverly written essay about the delusions incident to the morphine habit.

Richard B. Cummings and Ada D. Cannon, of the Parsons and Pool Uncle Tom's Cabin company, were married at New Bedford, Mass., July 28, and are summering at Rockport, Mass.

May Irwin will close her home at the Thousand Islands the latter part of the week, and comes to the city to begin rehearsals of The Widow Jones. Miss Irwin is said to have several new songs up her sleeve, which are bound to become popular.

Manager David B. Russell, of the new Grau Teatre Degollado, Guadalajara, Mexico, left for New York Aug. 3 to form and book companies through Mexico, using special railway concessions in that country. He intends securing a good vaudeville company, and wishes to hear from reliable managers or artists while in New York.

T. D. Frawley has postponed his San Francisco production of The Social Trust, the new play by Ramsay Norris and Hillary Bell, until Aug. 17. Manager Frawley wires that he wishes to give the piece an additional two week's rehearsal.

James W. Reagan, who last year came into prominence by his sweet singing and clever acting in On Erin's Shores, will appear next season in a new play by John J. McGinness. The title of the play is announced as The Bells of Shandon but that title has already been copyrighted by John Brougham for a play he wrote for Dan Bryant. Hubert F. Kinney, who is to manage Mr. Reagan's tour had better look into this matter before he gets out his printing.

THE MAKING OF THE THEATRE.*

VI. THE BUSINESS MANAGEMENT.

In the early days of the American colonies dramatic performances in New York were few and far between. The theatre existed in 1732, but simply as an experiment. The venture was not successful, for we find that the real history of the theatre in New York does not begin until 1753, when Lewis Hallam's company of actors arrived from London. This event marks the beginning of the American stage. The old John Street Theatre—on the South side of John Street, near Nassau—was the home of the best dramatic productions that were produced before the Revolution and for years afterward. This theatre was built in 1768. Then came the famous old Park Theatre, which occupied the site now used for the General Post-office. This house was opened in January, 1798, was destroyed by fire May 25, 1820, rebuilt and reopened Sept. 1, 1821, and again burned Dec. 16, 1848. The excellent dramatic methods that prevailed at the old Park, where there was always a first-class company of actors who appeared in the best plays, survived at the elder Wallack's theatre, located on Broadway, near Broome Street, and, later on, at the younger (Lester) Wallack's house at Broadway and Thirteenth Street.

In 1761 a Mr. Douglass was so much encouraged from a brief season he had played in New York that he made application to the proper authorities to build a new theatre on Beekman Street, near Nassau—the third theatre erected in New York. The enterprise was opposed on the ground that it would not pay. The manager replied with an array of figures that seem quite curious at the present time. The estimated cost of the building, he said, was $1625. The house held only $450. The season was to be limited to sixteen nights. The average receipts were figured at $300 a night, making a total of only $4800. The expenses for the season were put at $1000 for scenery; $37.07 per night for current expenses, amounting, for sixteen nights, to $825. The balance would be $1550. The fact that salaries and living expenses are not included in this estimate would indicate that the expectations of the manager and actors were not inordinate.

We get a hint of the strictness of the building laws even in these old days; managers know them only too well at the present time. When the Park Theatre was built in 1797 the enterprising proprietors petitioned for the privilege of erecting a portico over the sidewalk and, it is said, they were both surprised and gratified to find their request granted. The Park Theatre accommodated about 1200 persons. The interior was handsomely decorated and fitted up in as good style as the theatres of London, but upon a scale suitable to the population of New York. The performances consisted of all the new plays that were produced in London, and some of Shakespeare's plays.

The character of the theatre has changed very much even since Lester Wallack's time. It is true that we have some good dramatic companies and that standard and Shakespearean plays are occasionally well produced upon the stage; but, with the sudden growth of wealth, especially since the war, and among a class of people not especially noted for their intelligence or culture; with the increased tension of American business life that has been developed within the past few years, we have had a superabundance of plays intended simply to amuse the patron for the passing hour. The modern methods of carrying on theatrical enterprises have probably had something to do with the changed conditions of dramatic taste. The playhouse no longer appeals to a regular theatrical clientele, but to the masses. It has largely become a matter of business speculation, carried on by business men, simply with the view of making money. The traveling company, the theatrical circuits and syndicates bring the productions that please a New York cosmopolitan audience to the very doors of the farmer. The public demands that our broad, farcical American humor, kept constantly alive by the weekly comic journals and the "funny man" of the daily newspaper, shall be reflected, to a certain extent, in our modern plays. It is only "bookish" people who now laugh at the comedies of Goldsmith, Sheridan, George Coleman, and the other old-time favorites who furnished amusement for a former generation.

The lessee, or, it may be the owner, of a theatre superintends the whole enterprise, and has special charge of what is called "the front of the house." He selects the dramatic attractions that are to appear at his house, although he is sometimes assisted in this work by a business manager, who also attends to much of the routine work that is a part of the position. In the West, the theatre-owner or lessee has his time much more fully occupied than his Eastern brother, often taking a hand in each branch of the work, which, in our larger theatres, is divided up among numerous assistants. He will look after the bill-posting, make suggestions in regard to the management of the stage, write press notices, and, altogether, earn the name by which a Western man loves to be known—a "hustler."

The lessee makes it his business to see all the new dramatic and operatic attractions as they appear, and judges for himself whether they will please his patrons, and, in case this judgment is favorable, he proceeds to engage the attraction on the best terms he can. It is generally admitted that what is successful in New York will be successful in any other part of the country. So strong is this opinion held by some lessees that they do not consider it necessary to see a play that has had a long run in the metropolis, but will secure it on the strength of its New York success. On the other hand one leading metropolitan manager informs me that this rule does not always hold good; that some of the strongest shows may play to crowded houses in Philadelphia, Washington, Baltimore, or Boston, while they will fail to draw large audiences at a New York theatre. He claims that any amusement attraction to succeed in New York must have a decided metropolitan flavor.

"A New York opening," as the technical phrase describes the production of a play at a New York theatre, is so desirable that managers will sometimes pay a bonus to the lessees of a metropolitan theatre for the privilege of allowing his star to appear there. A manager, however, will not take this risk unless he is pretty sure of the value of his production and is confident that it will withstand the criticisms of the New York journals. It is not often a really poor play can be foisted on the public for a long run simply by the pursuit of this method.

It has been said that the lessee of a Western theatre works hard. The Eastern manager plays the principal attractions that make a hit in New York; the Western man has to catch all classes of theatregoers in order to make his enterprise pay, especially in the minor towns and cities where the population is small. His weekly *menu* is decidedly *a la jardiniere*. One night he will have Richard Mansfield, the next a farce-comedy, then a leading Shakespearean tragedian, the following night light opera, etc. The taste of each class of patrons must be catered to. The favorite dramatic attractions in the West are melodrama and good, clean comedy. A variety show, to be successful, must be very strong, headed by some performer of national reputation, or a newly-arrived foreigner who has just made a New York success. A veteran manager informs me that the proprietor of one of our continuous performances would starve to death in that section of the country.

Very few theatrical men, on account of the enormous price of real estate, can afford to own their own theatres; there is only one man of this class in New York, and he did not erect the original building, but altered it for theatrical purposes. Business men or a company usually erect the building, utilizing all the space they can for stores, halls, saloons, lodge-rooms, etc., and lease the theatre portion at so much a year. Leases run from three to fifteen years, the usual period being five years. The early history of the Grand Opera House, New York, is singular. When the property came into the possession of James Fisk, Jr., of Erie Railroad fame, he tried in vain to make it a paying enterprise. He finally became so anxious to keep the house open that he would give managers the use of it for the small remuneration of ten per cent. of the gross receipts, and he often did better than that, for if, at the end of the week, a manager found that he was not able to pay salaries, the ten per cent. would be remitted.

At the present time most of the large theatres in New York get what is called "first money," *i. e.*, the manager of an attraction coming to a house guarantees the lessee $1000 to $2500 per week, and, if it reaches over this, the arrangement will be on a percentage basis. The actual running expenses of a large theatre, like the Broadway, for instance, will reach $2000 or more per week. These expenses include rent, light, heat, orchestra, regular newspaper advertising, and employes on and in front of the stage. In the smaller cities and towns the arrangement between the manager of the attraction and the lessee is entirely on a percentage basis on the gross receipts. This, of course, varies entirely with the merit and reputation of the attraction. In the case of high grade operas and burlesques the attraction will receive seventy-five per cent. and the lessee twenty-five per cent. In the case of comedies and lighter forms of amusement they will receive from seventy to sixty per cent.

At the prices that prevailed during the run of The Old Homestead a full house at the Academy of Music would represent $2163; the Bijou, $1250; Daly's Theatre, $1800; Fifth Avenue Theatre, $1502; the Garden Theatre, $1754, and the Madison Square Theatre, $922. These figures give some idea of the receipts at a few of the leading theatres when all the seats are occupied by a paying audience. Going back to 1810, when George Frederick Cooke played Sir Pertinax at the old Park Theatre, notwithstanding a violent snow storm on the first night, the receipts were $1434. Edwin Forrest during his best years never failed to draw a large audience. On his reappearance in Philadelphia, after his return from Europe, the whole street on the first night of the performance at the Chestnut Street Theatre was one solid mass of human beings. There was such a rush when the doors were opened that hundreds were wedged together immovably and were obliged to stand and swelter. The theatre was filled to overflowing long before the curtain rose, not an inch or corner being vacant from pit to gallery. In the height of his career Forrest received for his own services $500 a night, but the managers always cleared a large profit. When he played at the Park Theatre the receipts for the first night exceeded $4000.

The circuit system—a number of theatres in different cities under one management—was started about fifteen years ago. Under this arrangement it is claimed that the attractions are better protected than they were under the individual system of management. Circuit managers say that they are able to secure a better class of plays, and give the managers of such plays more work and better terms. They also claim that it drives out of the profession a great many irresponsible would-be managers, and that it has placed the business in the hands of a better class of men. In the smaller circuits the manager will control three or four houses; in the larger ones the number will be eight or nine. There are about twelve or fifteen circuits in the country. The manager leases a theatre in each city or town and supplies the dramatic attractions the year round. A company will play in one town, then pass on to the next, and so on until the circuit is completed.

The latest development of theatrical management is the syndicate method, which is a combination of wealthy managers and owners of some of the leading circuits in which the principal theatres in the larger cities are controlled, the idea being to form a chain of houses from the Atlantic to the Pacific coast. Many prominent managers are opposed to this method, the principal objection being that, for business reasons, they do not care to play their attractions in certain houses managed by the syndicate; they may prefer to play in a theatre which the syndicate refuses to recognize from the fact that it is controlling another theatre in the same town.

It is also the custom, in these later days, for the manager of monopolistic methods to engage time ahead in a theatre, not knowing how he will use it, but engaging it in the spirit of speculation, hoping that he may turn it to good account. If he has a successful production when the date comes round he uses the time, if not, he cancels the engagement or puts on a minor attraction. The effort seems to be to corner the theatrical market on time and trust to luck as to how to use it to the greatest advantage. On the same principle managers will buy all the foreign plays that show any indications of being successes on this side of the water. They will purchase, for instance, six plays with the idea that one out of the number will be successful and yield them a large profit, besides paying for the ones they did not offer, or, having offered, failed to make successful. This is the speculative form of theatrical management, pure and simple.

The men who favor the syndicate method of conducting theatrical enterprises say that it is simply a combination, on the same principal as that formed by the tobacco men, or any other clubs of merchants, with an overwhelming amount of capital. They say that the system reduces the share of losses in the event of failure, and also reduces the amount of the gains in the event of success, but that it is doing business according to safer methods. It is, they say, on the same principle as an insurance company; if you were running a line of steamers you might set aside so much of your money each month to insure your own vessels. If you did not want to take that risk you would have an insurance company write a policy on each ship. The theatrical syndicate, its defenders affirm, is simply the application of modern business methods to the theatrical business. It is a benefit to the actor, because, with good financial backing, he is sure of receiving his salary.

Al Hayman explains that the theatrical combination is a protective one, and that the one in which he is interested represents theatrical property in the United States to the extent of $10,000,000. They have formed an alliance to protect their interests and improve the bookings at their theatres. They play their own attractions in their own theatres, and endeavor to secure other star attractions. He says that, while managers in some cities may object to the combination, it will really prove beneficial to the public and to them, because it will promote a healthy competition. The syndicate (or the "alliance," as Mr. Hayman calls it) hopes to avoid the disastrous effects of pitting combinations of equal calibre and style against each other. Such attractions, he says, as Lillian Russell and the "Bostonians," when pitted against each other, outside of the larger cities, divide patronage and kill each other's profits. The alliance is claimed to be protective in its character, the desire being to avoid a conflict of dates and to lessen the distance between stops for traveling companies. In the event of open time some one of the companies can step in and fill it. The various managers in the chain will not divide profits and loss with the combination; if an attraction is sent over the route, and it loses in any city, the loss will fall on the manager of that theatre. Mr. Hayman admits that the alliance can bid high for attractions, but will not be supposed to offer more than they are worth. Other managers will be able to bid as much as they choose, and "the only result will be to stimulate the whole theatrical business."

GEORGE J. MANSON.

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ENGAGEMENTS.

The following engagements are announced by Messrs. Davis and Keogh for this season: Sadie Spencer, Maud Winster, Jessie Charran, Lewis F Howard, Harry F. Winsman, W. H. Harvey, Fred Richter, Harry Mathews, Lillian Buckingham, Harry E. Davis, Mr. and Mrs. Frank Bush, Mr. and Mrs. Milt Barlow, Mabel Florence, Nettie Traband, Charles Saunders, George W. Walters, Phil A. Ott, Gertrude Libby, Dan Lacy, Harry Booker, Harry and John Dillon, Sadie Stringham, Jules Carr, Ola Hayden, Kearney P. Speedy, Alfred Beverly, J. J. Farrell, Henry Pierson, Joe Hayden, Queenie Hetherton, John L. Manning, Casey and Le Clair, Mason and Healey, Sanford and Lee, Edwin Shapley, and Frank Walcott.

Harry Braham has been appointed by Charles Frohman musical director of the Garden Theatre. He will introduce new numbers in Rice's Evangeline and bring the old burlesque as nearly up-to-date as possible. Evangeline will open at the Garden on Oct. 14.

Dorothy Thornton, for five years a member of Marie Wainwright's company, is engaged for leading heavy and old woman roles with Mr. and Mrs. Grandin.

Howard A. Hill, manager of the Boston Grand Opera House, has engaged Nadine Winston as leading lady for his stock company, which opens Aug. 17 in May Blossom. Miss Winston was, last season, leading lady with Maurice Freeman.

Louis M. Granat, the finger whistler, has signed with The Merry World. Next June, he will try the London music-halls.

Wallace Henderson has signed with Bert Coote and Nick Long.

R. Anton Heindl is engaged as musical director with the Ida Fuller company.

Jeanette Lewis is engaged for the soubrette part in A Night at the Circus, opening in October, and filling all her vaudeville bookings in the meantime.

Charles W. Roberts will pilot Dan Sherman on his coming tour with Old Dan Tucker. The following have been engaged to support Mr. Sherman: Cal Stewart, T. H. Walsh, Barry Wilks, Billy Duger, Harry Belmont, Austin Walsh, Fannie Bernard, Minnie Storms, Frankie Delorme, Josephine Richards. The season opens in Wilkesbarre, Pa., Sept. 7.

L. E. Conness, last season with E. H. Sothern's company, is re-engaged by Daniel Frohman for the Lyceum company.

Max Figman will play the juvenile role in The Great Northwest, which opens the American Theatre on Aug. 31.

Mathilde Cottrelly will play the opposite part to Jefferson d'Angelis in his coming production of The Caliph. Minnie Lander and Pauline Graves are other important engagements.

Adah T. Eckert, last season with the Hanford-Spencer-O'Brien combination and with Thomas W. Keene, is engaged for the Rhéa company. She is at present with Rhéa at Dayton, O.

Neil Warner is the latest engagement by W. A. Brady for Under the Polar Star.

George Samuels has been engaged to go in advance of Rich and Maeder's The Cotton Spinner, which opens the season here at the Grand Opera House Aug. 29.

Robert W. Smiley, last season in low comedy roles with the Hanford Spencer-O'Brien company, is engaged for Rhéa's company to play Fouché in Josephine, and other strong parts.

John F. Duncan has been engaged as stage-manager of Smyth and Rice's My Friend From India.

Henrietta Lander has been specially engaged by I. D. Calder for her old role in Saved From the Sea.

Maurice Freeman will play the role of the civilized Indian in Northern Lights this season.

R. E. Graham will go with Grattan Donnelly's An American Girl, which will open at the Star Theatre, Buffalo, on Sept. 7.

Edward Kendall will direct the tour of Frank W. Mason's company in The Diamond Breaker.

J. B. Everham has been engaged for character business with the Girard Avenue stock of Philadelphia.

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CUES.

Robert C. McGrew, professionally known as Bob Mack, manager for J. C. Lewis's Si Plunkard company, and Effie Buchel were married at Indianapolis, Aug. 3.

The Ruby La Fayette company closed a big five weeks' engagement at Lampasas, Tex., Aug. 7, and were banqueted by Manager Campbell, of the Hanna Springs Opera House.

An open-air performance of As You Like It, announced for Aug. 8 at Newport, was given up, as only $700 of the requisite $2000 was subscribed.

Katie Emmett will present the Waifs of New York next season, rewritten, and with new scenery, special printing, and company of sixteen people, including several novel specialties, opening at Detroit, and playing all the large cities, with a trip to the Coast.

"Ding," a performing baby elephant, will be a feature of the ring performance of A Night at the Circus, which goes out early in October, under the management of Coyle and Appell. The company of twenty-four people will include Fanny Bloodgood, Paula Edwardes, Jeanette Lewis, Ann Warrington, Josie Ashton, Leary Sisters, Mamie Forepaugh, J. H. Bradbury, J. R. Adams, the clown; Joe Dailey, Charles G. Patterson, Ernest Speyer, Whitman and Davis, Ernest Mellville, Hines and Coulby.

Horace Wall's company for Margaret Fuller will be complete with the closing of a contract with Rose Eytinge, now being negotiated with for a "grand dame" in the new play, The Daughter of Paul Romaine.

Maurice d'Arcy denies that he is engaged by H. A. Wilbur for A Dark Night. He has not settled for next season.

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IN OTHER CITIES.

DENVER.

The County Court House, the Tabor Opera House Building, and the Tabor Block were sold at public auction on 3, under the second deed of trust, held by Laura D Smith.

Mrs. Smith bought the property for $330,000, subject, however, to the Northwestern Mutual Life Insurance Company's first mortgage of $184,000. By the terms of the second mortgage, the right of redemption of the Insurance Company's sale under the first trust deed now passes to Mrs. Smith, and, hence, Senator Tabor has now lost all right and title to the two buildings. Senator Tabor was present at the sale, as were also Manager Peter McCourt and Architect Edbrooke, the assignees of the Tabor Amusement Company.

It now remains for the court to confirm the sale, after which Mrs. Smith will probably take possession. No details have been arranged as yet, but I will probably be able to give full information in my next letter.

Business at Manhattan Beach has certainly reached high water mark. Week ending 1 was the largest of the season, while week commencing 2 the business has steadily kept up and at the present rate they will be standing people up before the week is out. So great has been the success of Lockhart's elephants that the management have lengthened their engagement to three weeks, and hence their engagement here will not terminate until 15. The stock co. has been appearing this week in Palgrave Simpson's drama, Broken Ties, which has been well received. The first act of Broken Ties is a gem in its way, but the final two acts are too long drawn out and lack strength. Edwin Arden's Lionel Warner, in the present production, is especially noteworthy. It may be owing to the fact that Mr. Arden is getting a better line of parts, or it may be that his thoroughly artistic work is just beginning to be properly appreciated, but certain it is, he is becoming a warm favorite with our public, and deservedly so, for he is an actor of ability, and the various roles he has assumed have been excellently conceived and well portrayed, and his Lionel Warner is to be particularly commended as a powerful enactment. Henrietta Crossman played La Silvia. For several weeks James Neill has been yielding principal to other members of the co., although in the present production he appears as Randal Richmond, giving a bright and charming portrayal of the part. Charles W. King contributes a dignified and courtly Lord Castletowers, and George R. Edeson, a humorously conceived Sir John Richmond to the present production. Sara Stafford made a sweet and dainty Lucy Richmond.

An elaborate production of The Jilt will follow Broken Ties week beginning 9.

That interesting and sterling comedy drama, The Planter's Wife, has been the bill at Elitch's week commencing 2, and has been given a well balanced presentation. Particular praise is due Jennie Kennark's Edith Gray and Walter Edwards's Albert Graham. In these powerful leading roles both of these people are thoroughly at home. Jennie Kennark, always artistic, deserves special notice for the quiet intensity that characterizes her acting in every part she plays. She never over-acts, and she imbues every part she assumes with rare magnetism, intense reserve force, and true womanliness. Walter Edwards displayed Albert Graham as well as I have ever seen it done, and invested the part with the robustness and manliness that are a feature in all of this actor's work. Mr. Edwards also has a fine voice, and better still, he knows how to use it. Gus Weinberg is undeniably funny, in Simeon Simcoe was a trifle too much so, although he made a popular hit. Hugh Ward, who played Uncle Joe, the negro servant, only had a few words to say, but nevertheless he scored a tremendous hit—in the first place on account of the fidelity of his "make-up," and secondly, on account of a neat and clever bit of dancing interpolated in the first act. Frederic Montague and Mary Fealy deepened the favorable impression that they had made, while Mary Dupont scored a decided success in the soubrette role of Angie Gordon.

Following The Planter's Wife, and for week commencing 9, the Elitch co. will present Moths, owing to a great number of requests. Jennie Kennark is compelled to leave the city 18, in order to begin rehearsals with Siberia, with which she goes as leading lady next season and, hence, next week will be her last with the Elitch co., and as her Vera in Moths is one of the greatest successes she has ever made in this city, it is a wise move upon the part of the management to concede to the numerous requests for a production of this drama.

Hennessy Leroyle writes me from Chicago that arrangements have been completed for his coming tour in the comedy, Other People's Money. Mr. Leroyle's wife, Lottie Waite, has been summering in Denver, and she leaves 10 to join her husband's co.

Annie Blancke, who has been quite ill for several weeks, is now convalescent, and hopes to reappear with the Manhattan co. in The Jilt. At the conclusion of her engagement here, Miss Blancke joins the Pittsburgh Stock co. for a short season, prior to the opening of James J. Corbett, with whom she goes next season.

At the Tabor 5, James J. Corbett gave an exhibition, features of which were his boxing contests with Dal Hawkins, and a four round contest with Reddy Gallagher, our best known local pugilist. Corbett, his wife, and several of his co. occupied a box at Manhattan 4.

I have particularly noticed the stylish and artistic gowns worn by Misses Crossman, Blancke, and Earl in the production at Manhattan, and was not surprised to learn that they were designed by Kate Blancke, whom, I understand, is making a great success of her large establishment in New York. Miss Blancke has a genius for designing costumes, and it was especially noticeable when she was in this city as a member of the Giffin and Neill co., when she practically had charge of the living pictures they produced.

Jack Mahe goes with the Holland Brothers the coming season.

The Elks give their fifth annual clam bake at Magnes Grove Sunday, 9.

Elitch's Gardens will be captured by "The elete of the tribe of Ute Indians" 9. Chief Severo is the leading spirit. He brings with him fifteen bucks, fifteen squaws, and some few pappooses. They will occupy the Baseball Grounds, and will give different performances each day.

The Elitch Club, which consists of twelve ladies and twelve gentlemen, will be entertained by Mr. Elitch 8 by a trolley party and afterward a box party in the theatre, winding up with a supper party. The trolley car used by the club is furnished by the Denver Tramway Company, and it is said to be the handsomest decorated ever placed on any street railway track. There are 300 colored lights, and the effect is exceedingly beautiful.

F. E. CARSTARPHEN.

MILWAUKEE.

The success of the opera co. at Schlitz Park during the four weeks just completed has been pronounced, each opera being produced with that care and attention that is often lacking in larger and more pretentious organizations. The result has been good patronage and general satisfaction. Two performances of Fra Diavolo and Chimes of Normandy the balance of the week have been successfully given. William Broderick has been seen here in many characters, but as Gaspard his magnificent voice and splendid acting is seen and heard to the best advantage. Signor A. Montegriffo as Jean, and Stuart Harold as Henri, sang in excellent voice, and Eddie Smith as the notary was very pleasing. Of the ladies, Myra Morella and Celie Ellis sustained their parts with much credit to themselves and to the entire satisfaction of the audience. Miss Morella has a most pleasing voice and an attractive stage presence, which has made her a prime favorite. The chorus, though not large, is well trained, and composed of good voices. Next week, Erminie.

The third week of the Summer season at the Academy has been fairly successful considering the intense heat and the age of The Ticket of Leave Man. The caste comprises James E. Nelson, Louis A. Mabb, Jaxon Gordon, George Harris, Charles Dunn, Jere Conklin, John Foley, Anna Berger Price, Kate Eckert, and Millie Willard. Between the acts Charles J. Stine and Ollie Evans gave an amusing skit called The Frisky Doctor, but seen here before in Delmonico's at Six, and were well received. Mon Dr. Bessell formed some wonderful figures out of clay with remarkable dexterity, and Edison's Vitascope was made to produce some wonderful pictures.

William Broderick sang at St. John's Cathedral 1, as did Anna Plumb.

E. T. McDONALD.

MINNEAPOLIS.

All theatres dark week of 2. An open air production of As You Like It will be given at Fair Oaks, Senator Washburne's home, 15, under the auspices of the "Hoo." Several well-known professionals will participate, including Walter Stearns Hale as Orlando, and Herschell Mayall as Jaques. Local talent will be represented in the persons of Katherine Everts as Rosalind, Charles Farnum as Touchstone, and John Miller as Adam. The proceeds will be devoted to charity.

F. C. CAMPBELL.

SAN FRANCISCO.

At the Columbia the Frawley co. opened 3 in A Gold Mine, attracting much attention, as it was the first appearance of Wilton Lackaye and Louise Thorndyke Boucicault with the co. Down at the California Chauncey Olcott opened the regular season of the California in Mavourneen to a big house, with a half score or so of theatre parties scattered over the audience. The Baldwin had a big house of first-nighters to see The Benefit of a Doubt and gave the Empire co. a warm reception the beginning of their second week. The Tivoli, with Pagliacci, and Morosco's Grand Opera House must have a seat in the band wagon, as they are, with the balance, enjoying big houses, to say nothing of the jams that are crowding the Orpheum nightly.

Messrs. Friedlander, Gottlob and Company seem to have made a wise selection as an opener for their two new members, as both Mr. Lackaye and Louise Thorndyke Boucicault received a big ovation.

Mrs. Boucicault, as the Hon. Mrs. Meredith, gave a very pretty, graceful performance in this part. Mr. Frawley is to be congratulated upon his selection of leading lady to fill Maxine Elliott's place. The balance of the cast needs no apology, and among the other principal parts Frank Worthing's General Riordan did not disappoint those who expected much of him after his success the past week as Jack Hammerton in The Highest Bidder. Mr. Arbuckle made a strong Sir Everard Foxwood. The piece runs for the week, to be followed by The Great Unknown.

A few words of praise should be given to Blanche Bates for her work as Rose in The Highest Bidder. Miss Bates is improving steadily.

The advent of Mr. Lackaye and Mrs. Boucicault has brought out a new front page on the Columbia programme, in the shape of an American flag held by the Goddess of Liberty, with Columbia in big print across the flag.

The second week, commencing 3, of the Empire Theatre co's. engagement brought out The Benefit of a Doubt, a piece new to the theatregoers of this city. The tipsy scene in the second act received the biggest encore of the evening, getting four curtains. William Faversham was John Allingham, and had another chance to show his dramatic strength. His handling of the male part again gained him much praise. His training has clearly been of the best. The balance of the cast was good, and the parts of Sir Fletcher Portwood and Claude, which were in the hands of J. E. Dodson and F. Gottschalk, were particularly well played, and merit special mention.

We are to see the last of this strong co. in The Masqueraders week of 10, after which The Gay Parisians will hold the bills for a short season at the Baldwin.

The managers of the Baldwin promise us many new attractions in the next few months. Among the stars who have never been seen in San Francisco in that capacity before are Kathryn Kidder, Della Fox, Otis Skinner, Robert Hilliard, Beerbohm Tree, and John Hare.

Chauncey Olcott opened his new season with several changes in his co. The newcomers are Pearl Gilmore, W. H. Burton, Kitty Coleman, Georgie Busby (who as leading lady has the roles formerly assumed by Rolinda Bainbridge), Rosina Ebel, Mabel Taliaferro, and Mildred Clare in the juvenile parts. Mr. Olcott has not been on the coast for about seven seasons, but he has not been forgotten. The house was packed with his friends last night. Tremendous enthusiasm was shown by the audience at the opening 3. There were a great many oldtimers in the audience who remembered the first tenor of Emerson's Minstrels. They came to see if the tenor of long ago was as good as in days of old. Olcott was a trifle nervous at first, but his reception seemed to put all fear out of his head. His voice is even better than it used to be. His Celtic friends were out in force, and sent flowers enough to satisfy a prima donna. Among them was a large harp of flowers, some six feet high, presented to him at the end of the second act.

The Olympic Club is to give Mr. Olcott a breakfast at the Cliff on Sunday at 9 A. M. They are to meet at the Baldwin, and ride out through the Park on their wheels. Thursday evening of the third week these same wheelmen and their friends have bought the entire house. Sunday, after the return from the Cliff, Mr. Olcott is to sing at Mechanic's Pavilion at a meeting of the League of the Cross, and it is expected there will be 10,000 people present.

Georgie Busby as Lady May Tyrell made a good impression on her opening night. Paul Gilmore was all right as Captain Marchmont, and W. H. Burton made an ideal Abbe. Luke Martin repeated his old hit. The two children were also good, as is often not the case. The balance of the cast were all good and did their parts in good shape.

We are to see The Irish Artist and hear some new songs week of 10. The following week closes the engagement with The Minstrel of Clare.

Last week brought four of the old Emerson Minstrel men, who met together for the first time in years—Chauncey Olcott, Louis A. Morgenstein, who was treasurer of the co.; Sam Meyer, who was assistant treasurer; and H. C. Wyatt, the tenor, who followed Mr. Olcott in the old minstrel co.

The Tivoli has been doing a big business through its Summer season, and the opening, 3, was no exception. Pagliacci is billed for part of the week, and Faust for the balance.

Pagliacci being a short opera, preceding the opera selections from Merry Wives of Windsor were given, and also some selections from Faust. In the cast were Nina Bertini Humphreys as Nedda, Michelena as Tanio, Maurice De Vries as Tanio, Martin Pache as Peppe, and Raffael Savio. De Vries did some excellent work in his difficult part, and was in excellent voice. Mme. Bertini Humphreys had all the honors in the female part. Michelena was good, as were Raffael and Pache. The heartiest applause went to a duet by Mme. Bertini Humphreys and Raffael.

Morosco's Grand Opera House with Mr. Barnes of New York did a big business 3-10, the house being packed nightly. The opening night week of 10 The Danites drew a big house also, with Mr. Brophy, the new leading man, as Sandy McKee, in which part he made a hit. The old play has some few changes which improve it greatly. Fred J. Butler was Parson and made a strong character of the part. Another hit was made by Leslie Morosco as Washee Washee. The staging was good, and the balance of the cast up to the standard. The Danites runs for the balance of the week.

JAMES F. J. ARCHIBALD.

LOUISVILLE.

Richard and Pringle's Colored Minstrels gave one performance at the Temple Theatre 5 to a large audience, notwithstanding the extreme heat. The old favorite, Billy Kersands, assisted by Hillman and Vernon, and other first-class people in minstrelsy, gave a good evening's entertainment.

The date of the opening of the season at the New Buckingham has been postponed from 3 to 10.

Sunday concerts at Phoenix Hill by the Eichhorn Orchestra are seasonable attractions and are being largely patronized.

Horace McCrockin, the doorkeeper at the New Buckingham, has returned from a several weeks' vacation, spent in New York. He advises that he was warmly received by the members of the newspaper colony there who formerly were located in Louisville.

Will Mandeville, the comedian, who has been spending the Summer here with his home people, will star next season in A Texas Steeer.

Wirt Williford, treasurer at the Grand Opera House, will spend a portion of the Summer at Old Point Comfort.

Manager John T. Macauley, since his return from the East, has been busily engaged in putting his theatre in condition for the opening, which will occur early in September.

Ed. Christian, who has for several years been connected with the Temple Theatre, will be doorkeeper at the principal entrance at the Grand Opera House during the next season.

Colonel W. H. Meffert, of the Temple Theatre, sustained serious injuries 4 through a fall down a flight of stairs at that theatre. He is not confined to his room, but is receiving the sympathy of his friends and posing as an interesting invalid on a pair of up-to-date crutches.

CHARLES D. CLARKE.

ST. PAUL.

The Metropolitan Opera House and Litt's Grand Opera House remain dark for the present.

At the Central Garden Theatre, J. C. Sodini, manager, the co. presented Going to the Picnic, a laughable skit, week of 5, also a good olio of specialties to good houses. Entertainers included Alice Gilmore, Lillian Gardner, Emma Lake, Clara Lake, Miss Davenport, Nellie Houlihan, Harry Delno, Robert Carroll, Paul Brachard, Ed Martin, and Leslie Givens.

At Straka's Tivoli Concert Pavilion week of 6, the Straka Ladies' Orchestra gave an attractive programme. Eva Ross and Gene Val Gene are pleasing vocalists and took well with the patrons. Business good.

GEORGE H. COLGRAVE.

DETROIT.

John Ward is here, having come up from Mt. Clemens, looking the picture of health. His wife, Lucy Daly, is also here, but leaves 9 for New York. Mrs. Ward has been engaged to play the leading female role in In Gay New York the coming season. The Ward and Vokes co. on 6 commence a two weeks' rehearsal of A Run on the Bank at the Lyceum Theatre. The tour opens 20 at London, Ont., and the co. returns for a date at the Lyceum shortly after.

W. H. Power, of this city, will produce Shannon of the Sixth with a strong co. at Toledo, Sept. 20. Massive and beautiful scenery for the new play was made here and is from the brushes of Heineman and Tuttle. Rehearsals begin about Sept. 1, at our Lyceum Theatre.

The Detroit Opera House reopens Sept. 7 with Primrose and West's Minstrels for two nights. Others to follow include Old Homestead, Milk White Flag, and Sol Smith Russell. Manager Bert Whitney promises another fine list of attractions next season, and so the patrons of our leading theatres can prepare themselves for another dramatic banquet.

Willis P. Sweatnam arrived 2 to begin a week's engagement at Jefferson Park, but owing to the recent failure of the Park and the neglect of its promoters to notify him to that effect before leaving for Detroit, led to Sweatnam experiencing considerable annoyance.

The Capitol Square Theatre starts its second season 16 with Howard Hall's co. in repertoire. They will stay three weeks, the first being devoted to Slaves of Russia.

The Whitney Opera House also reopens 16, with Fitz and Webster in A Breezy Time.

A Barrel of Money, another of E. D. Stair's enterprises, is in rehearsal here.

Frank McNish is at Wonderland 2-3.

OTTONE ZIMMERMAN.

PROVIDENCE.

Business at the shore resorts continues about the same. At Crescent Park Shooting the Chutes is the latest novelty. Band concerts, dancing, bicycle races, and the Mandarin Zune are other attractions.

At Rocky Point a continuous vaudeville bill is given in the new Seaside Music Hall. Yamasaki's Royal Troupe of Japs perform in the Forest Casino, and Pain's Japan and China, Shooting the Chutes, and the Vitascope are important features.

John T. Thorpe's Dramatic and Comedy co. has been giving tent shows in the city for the past two weeks. Specialties were furnished by James E. McElroy, May Handy, and T. Wilson Rennie.

The Westminster Theatre will open the season 17 with the Marie Sanger Burlesque co.

The seventy-sixth annual Rhode Island State Fair will occur at Narragansett Park Sept. 7-12, and a number of new features in the way of amusement will be provided. Balloon ascensions, bicycle and horseless carriage races and a first-class vaudeville bill will be seen here.

Lothrop's Opera House will open its season 17 under the management of Thomas and Watson.

HOWARD C. RIPLEY.

INDIANAPOLIS.

Richards and Pringle's Georgia Minstrels played a one-night engagement at the Grand 4, and gave a fair performance. Audience good.

The Park was opened for the season 3 for a week's engagement of McSorley's Twins. The audience was large and the performance pleasing.

The Grand and English do not formally open until September.

O. P. ENSLEY.

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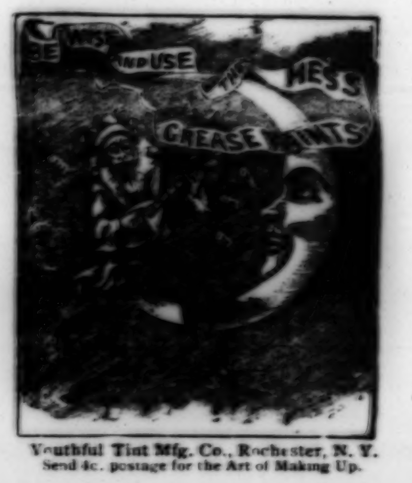
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CALIFORNIA.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): This house reopened Aug. 4 with Frederick Warde and Rose Coghlan for a short season in Carmen and The Merchant of Venice. Empire Theatre Stock co. 19.==Items: Colonel Sinn, the veteran manager of the Montauk Theatre, of Brooklyn, is in the city for a short stay on his way home via San Francisco. The Colonel has been sojourning at Coronade during the Summer, accompanied by his son Walter, who remains at that resort for the benefit of his health.—Manager Harry Wyatt, of the Los Angeles, is in San Francisco on business connected with his house.

FRESNO.—Barton Opera House (Robert G. Barton, manager): Coming: Sam T. Shaw in repertoire Oct. 5-12. Empire Theatre co. in Bohemia Aug. 25.

OAKLAND.—Macdonough Theatre (Friedlander, Gottlob and Co., managers): House dark except for amateur performance of the opera Satanella July 30-1 by the Dorhmann Opera co. Frank Valerga, Arthur Messmer, and A. S. Rohrer, professionals, assisted. Coming: Empire Theatre co.==Oakland Theatre (Frank W. Bacon, manager): Joseph J. Dowling and Myra Davis in Captain Herne, U. S. A., week of 27 to good business. Myra Davis in Kentucky Girl 3. Coming: Leonard Grover, Jr., and May Noble in The Wolves of New York.

COLORADO.

PUEBLO.—Grand Opera House (S. N. Nye, manager): Dark July 26-1.

LEADVILLE.—Weston Opera House (A. S. Weston, manager): House dark July 26-2.==City Hall (P. Mack, lessee): Mr. Chatterton, formerly with the Simpson co., assisted by a fair cast, presented The Old Homestead to a small house 1.

GREELEY.—Opera House (W. A. Heaton, manager): House dark 3-8.

CONNECTICUT.

WATERBURY.—Jacques's Opera House (Jean Jacques, manager): Item: This house opens latter part of August, and a successful season is expected.

TORRINGTON.—Opera House (F. R. Matthews, manager): Frederick Summerfield's new comedy was presented July 31 for the second time on any stage under the title of The Breach of Promise, by the author and wife, Della Clarke, supported by members of the Frohman forces. The play made a distinct hit, and should prove a most successful road play.

FLORIDA.

KEY WEST.—San Carlos Opera House (Q. Chas Ball, manager): This house is being wired preparatory to being lighted with electricity throughout. Manager Ball has commenced to book attractions for the coming season. The Odd Fellows Opera House does not seem to have any management as yet and it is very likely that it will not be opened this season. The Knights of Pythias are seriously thinking of putting up an opera house in this city on an extensive plan. The Masons are also thinking of putting up a first-class theatre, but neither of the projects have been perfected yet.

GEORGIA.

SAVANNAH.—Theatre (Charles D. Coburn, manager): Dark July 27-1.

IDAHO.

BOISE CITY.—Columbian Theatre (J. H. Pinney, manager): House dark.

POCATELLO.—Opera House (Watson and Kinport, managers): Home talent in The Dress Rehearsal July 30.==Item: The attractions booked for the coming season are of the very best.

WALLACE.—Opera House (Richard Daxon, manager): House dark week of July 27. Coming: Remenyi (violinist) 16.

ILLINOIS.

CHAMPAIGN.—Item: The Walker Opera House, which will be formally opened 17 by Clay Clement in The Bells has been in course of entire remodeling since April 1 at a cost of $20,000. Manager Mulliken has spared no pains or expense in the decorations and arrangement. The stage is 62x45, height of gridiron, fifty five feet, seating capacity, 1200. The new Walker will be one of the most convenient and handsome theatres in the West. It is the purpose of the management to give its patrons one first-class attraction a week.

WAUKEGAN.—Grand Opera House (George K. Spoor, manager): House dark week of 3.

DANVILLE.—Item: Clint C. Tilton, advance agent Gorton's Big Comedy co., which opens at Taylorville, Ill., 10, has left here for his season's engagement. Morris Gibney, of Stapleton's Players, heads the co.

INDIANA.

MARION.—Items: The interior of White's Opera House is being rebuilt and enlarged, and the theatre will be ready to open about Sept. 15. The management are going to considerable expense, and promise this will be the best place of amusement Marion has ever had. It will be decorated and equipped in handsome style. The stage has been enlarged to accommodate any combination that travels. The seating capacity will be 950. In remodeling the house, the back of the stage has not been neglected. Ten large dressing-rooms and a retiring room have been added, and the comfort of players considered in various ways. E. L. Kinneman will continue as manager of the house, and has already booked a number of the best attractions for the coming season.

PORTLAND.—Auditorium (A. D. Miller, manager): R. H. Sipe's Mexican Troubadours opened Aug. 1-3 to a large and fashionable audience. The play—Pride of Mexico—written for Genevieve Dickinson, will, no doubt, prove a winner. R. H. Sipes, whose home is here, has surrounded the young lady with a very capable co. Professor Jimenez's musical act was exceptionally fine.

LAFAYETTE.—Grand Opera House (George Seeger, Jr., manager): Richards and Pringle's Georgia Minstrels opened the season 3 to fair business.==Items: The Opera House is being remodeled and renovated, and when the contemplated changes are completed it will present a very handsome appearance. The stage has been lowered eight inches and an extra new box-office put in.

WASHINGTON.—Opera House (Horrall Brothers, managers): Season opens with McSorley's Twins. The management have quite a number of very strong attractions booked, and prospects for the coming season are good.

FRANKFORT.—Columbia Theatre (G. V. Fowler, manager): Leslie and White in A Booming Town 14. Murray and Mack in Finnigan's Courtship 21. Jessie Mae Hall 24-29.

MADISON.—Grand Opera House (F. E. De Loste, manager): Season opens 10 (Fair Week) with Punch Robertson co in repertoire.==Item: F. E. De Loste has been re-engaged as Business Manager by the Opera House Co. for the season.

NEW ALBANY.—Opera House (J. D. Cline, manager.==Items: Manager Cline has erected a balcony in front of his house, and with other improvements, has made one of the prettiest entrances of any theatre in the State. Previous to the opening of the season, "open-air" band concerts will be given from the balcony. Walter T. Floyd left 3 for Holly Beach, where he will spend the month with Mr. and Mrs Carl A. Haswin. Frank Mason of Hoyt's A Texas Steer co., was here 28, 29. Lucy M. Lehman, the "whistler," is making a hit on the up-river excursions.—Stage Manager Harbeson has returned from Indianapolis, where he has been attending the encampment of the Indiana Legion 25-31.

IOWA.

DAVENPORT.—Items: The opera co. at Black Hawk Watch Tower, under the management of T. D. McKay, is still giving good satisfaction to lovers of comic opera. The performances are very fair and deserve good patronage. Work has already commenced on the changes that are to be made at the Burtis Opera House. Among the improvements will be that of enlarging the stage, new scenery and curtains, which will add to the attractiveness of the house. While the booking of attractions is not as large as usual they are considered of a high character and the best on the road.

CEDAR RAPIDS.—Greene's Opera House (John B. Henderson, manager): Harry Williams's Bowery Girl opens 19. Formal opening occurs Sept. 8 with Roland Reed in his new play.==Item: The new scenery, by Sosman and Landis, is being installed, and is "out of sight." The house has been entirely redecorated.==Athletic Park: Professor Gleason, the horse trainer, 3 and week.

FAIRFIELD.—Grand Opera House (M. F. Black, manager): The Ladies' Minstrels, under the auspices of the P. E. O. Society, 4 played to a full house, and gave a splendid performance.

OSKALOOSA.—Masonic Opera House (H. L. Brigg, manager): House dark Aug. 3-8.==Item: James Bradbury, late dramatic editor of the *Daily News*, has left for Chicago, where he is well known among theatrical and newspaper people.

DECORAH.—Grand Opera House (C. J. Weiser and B. B. Morss, managers): House dark July 27-1.==Items: President Bear, of the Grand, is in New York city, where he will see to the bookings for the house.

MAINE.

PORTLAND.—Portland Theatre: (Charles C. Tukesbury, proprietor): Grimes's Cellar Door 17: The Dazzler 18, 19, Hoyt's A Trip to Chinatown 20, 21.==Riverton Park: Magee the champion high diver of America, and the Imperial Banjo, Mandolin and Guitar Club week of 3 to good attendance.==Peak's Island Pavilion (Bartley McCullum, manager): Clay M. Greene's melodrama, The Golden Giant, 3-8, with Beatrice Ingram in leading role, to S. R. O. Charity Ball 10-15; Moths 24-29.==Forest City Rink (George W. Gordon, manager): The Valares 3-8. Their marvelous work is met with storms of applause. This is their second and last week.==Items: The Palace Theatre has been greatly improved during the Summer, and will open season, under Mr Littlefield's management with high-class vaudeville 24.—Maude Edna Hall, leading lady at Pavilion, had some differences with Manager McCullum, which were righted by her resignation from the co. She will probably remain at the island until Sowing the Wind co., with whom she has signed, commence rehearsals 24.—Manager McCullum is in New York, securing the services of a new leading lady, Miss Ingram serving in that capacity in the meantime.—Frank Dexter, ahead of Hagenback's wild animal exhibit, was here 4 when he engaged 150 square feet of space at Rigby Park, on which to give an exhibit during New England Fair, 17-21.—Mr. Cooper and wife (Eleanor Morrow), of New York, and formerly with the Robert Mantell Co., are summering at Little Diamond Island.—Ira Stockbridge has booked the following attractions for his City Hall course for the coming season: Kellar, Bostonians, Fanny Rice, Sporting Duchess, Jessie Couthoui, United States Marine Band, Mark Twain's lecture, Stoddard's five new lectures, Calvé grand operatic concert.—James Horn, having previously signed for season, has been forced to decline a flattering offer to play with William H. Crane the coming season.—Pauline Fielding has been spending a vacation at Peak's.—A man named Bryan, claiming to be an actor from Boston, was taken to the Greely Hospital 30, suffering from a bad attack of delirium tremens.—Bartley McCullum has received an offer to play the part of Sir Anthony Absolute in The Rivals with Joseph Jefferson next season. The offer will probably be accepted.—F. H. Clement, manager of the Clement Opera House, Berlin, N. H., is spending a few days at Peak's Island. He is endeavoring to open a new theatrical route from Montreal to Boston, including St. Johnsbury, Berlin, and Portland.—The Alpha Mandolin and Guitar Club of Springfield, Mass., will be at Riverton 9.—Imogene Ewing made her first appearance in McCullum's co. July 27-1 as Marie Richmond in Virginia, and made quite a favorable impression.—Miss Andrews as Mrs. Boggs in The Golden Giant this week is irresistible.

BATH.—Columbia Theatre (F. A. Owen, manager): Mora co. close their season here 8. Black Crook 10.

MARYLAND.

CUMBERLAND.—Academy of Music (Mellinger Brothers, lessees): House dark July 28-4.

MASSACHUSETTS.

LOWELL.—Lakeview Theatre (Nelson A. Morkill, manager): The Weston-Reimer comedy co. played Arabian Nights week of July 27 to what was perhaps the largest week's business this season. The co. are giving much satisfaction and it is being duly appreciated. Kendall Weston, Helen Reimer, Grace Mae Lambkin and jolly Will West, who is making a big hit with his "beer" song are the favorites. After singing the "beer" song one evening this week, Mr. Weston jocularly presented West with a bottle of beer and a stein. Gorman's Merry Makers, and Unthan, the armless wonder, are entertaining in the Park. The Æolians are amusing the patrons of Glen Forest 27-1. Cosgrove and Grant are rehearsing their Dazzler co. in this city. Rehearsals commenced 3, and they intend to open the season in Dover, N. H., about 18. Among the cast will be Ida Rogers, as Starlight; Maggie Cline, Jennie Riggs, Gladys Merrill, Ruby Marks, Eva Leslie, Mispah, the dancer; Max Miller, and Bert Bedell and wife. William Way will be the musical director. The Opera House will open its season 31.

PITTSFIELD.—Academy of Music (Maurice Callahan, manager): House dark 3-8.

NORTH ADAMS.—Columbia Opera House (W. P. Meade, manager): The Festival of the Nation was given by local talent 7, 8. The regular season will open 26 under the management of W. P. Meade who has run the house successfully since it was built. The opening attraction will be James B. Mackie in Grimes's Cellar Door. Many of the best road cos. are booked at this house.

MILFORD.—Items: Edward Boyle, Milford's popular young blind musician, is filling a successful engagement at Keith's Theatre, Boston.—Therese Milford has concluded her Summer engagement at Denver, Col., and has been writing friends in town. She commences a forty weeks' tour on the Pacific coast with Benedict's repertoire co. 24.

SPRINGFIELD.—Items: Pain's China and Japan fireworks exhibit gives six evening performances in Hampden Park week of 10.—Isabel Gordon, who for six years has made the dramatic department of the Springfield Homestead an unique feature, her interviews with stage people being among the brightest anywhere, was married 5 to Francis B. D. Curtis of Binghamton. Among those who sent presents were Mrs. Stuart Robson, Anna Belmont, W. S. Hart, Lulu Tabor, Marie Bates, Ida Mulle, Laura Burt, Jessie Bartlett Davis, Fannie Johnson, Hattie Schell Tracy, Mr. and Mrs. Andrew Mack, and Malcolm Douglass, author of The Brownies.

MICHIGAN.

OWOSSO.—Salisbury's Opera House (Salisbury and Brewer, managers): Coming: A Breezy Time 14.==Caledonia Park Casino (F. H. Knapp, manager): Casino closed for week of 3. A repertoire co. opens in Is Marriage a Failure? 10, and week.

GRAND RAPIDS.—Grand (O. Stair, manager): Season opens 17 with Pulse of New York.==Powers (J. W. Spooner, manager): Charley's Aunt will be the initial attraction early in September.

KALAMAZOO.—Lake View Casino (W. A. Robinson, manager): Tucker's Vaudeville Stars week of 4 to fair business.

LANSING.—Baird's Opera House (James J. Baird, manager): Two grand concerts, under the direction of the Michigan Saugerbund, were well patronized 4, 5, despite the extreme bad weather. Ward and Vokes will open the regular season 22.==Items: Edna Abel is the guest of Mrs. K. H. Blair for a short time.

MINNESOTA.

STILLWATER.—Grand Opera House (E. W. Durant, manager): House dark July 27-1.

MISSOURI.

SEDALIA.—Wood's Opera House (H. N. Wood, manager): Season opened by Little Blossom and Jolly Pathfinders in repertoire 3. Chimney Corner, by local talent, 12, for benefit of Capital Removal.

MISSISSIPPI.

WATER VALLEY.—Valley Opera House (Herring and Crosby, managers): House dark week of 3.==Item: Fat R. High, manager Belle Boyd co., was here 1 arranging date for his attraction early in season.

NEW HAMPSHIRE.

PORTSMOUTH.—Music Hall (I. O. Ayers, manager): This house will open 13 with Tompkins's Black Crook co.

NEW JERSEY.

ELIZABETH.—Items: The third regular season at the Lyceum will be opened 12, the attraction being Tony Pastor and his famous vaudeville co. The line of attractions booked for this theatre for the coming season is the best, and embraces A Baggage Check, Nellie McHenry, Dixie Land, County Fair, Siberia, Wang, Professor Herrmann, Evans and Hoey in A Parlor Match, Rob Roy, War of Wealth, Boy Wanted, The Kodak, Primrose and West, Carmen, The Foundling, A Trip to Chinatown, Cotton King, Joe Hart, The Fatal Card, Billy Barry, The Old Homestead, Faust, Professor Kellar, Shore Acres, Gay Parisians, On the Mississippi, Bohemia, Hoyt's A Temperance Town, The Tornado, White Slave, In Old Kentucky, Utopia, A Red Stocking, In the Heart of the Storm, Village Blacksmith, Della Fox Opera co., A Booming Town, Slaves of Gold, Side Tracked, John Drew, Kennedy's Players, Robert Downing, The Dazzler, Lillian Kennedy, Charley's Aunt, Maud Hillmane co., Man With the Iron Mask, A Bunch of Keys, The Span of Life, In Sight of St. Paul's, Darkest Russia, The Diamond Breaker, Waite's Opera co., Waite's Comedy co., Peck's Bad Boy, Andrew Mack, The Girl I Left Behind Me, Charles T. Ellis, and Sowing the Wind.—The Drake Opera House will be offered at public sale by Sheriff Kite 12. The sale is forced by the foreclosure of a $52,000 mortgage, held by the Prudential Insurance Company. The Opera House was erected about eighteen months ago by Silas D. Drake and Peter Egenolf, at a cost of almost $100,000. The bookings were good during the first season, but lack of attendance had its effect, and the promoters sank thousands of dollars in the enterprise. When the property is put under the hammer a combination will be entered into by Mr. Drake and the creditors to buy the property in. If they are successful, the Opera House will continue this season. It is understood that the prospective buyers contemplate extensive alterations and improvements about the interior of the theatre, and $5000 will be expended fitting up four new boxes, changing the balcony, and securing a movable dancing floor. If these plans are carried out, the prospects for a good season will doubtless be much better. Colonel M. M. Morton will still continue as lessee of the theatre, and the concerts and plays already scheduled will not be in any way interfered with.

DOVER.—Baker Opera House (William H. Baker, manager): For Free Cuba was produced by local talent, under the direction of C. R. Forman, the author, to a well pleased audience July 31, 1.

ASBURY PARK.—Park Opera House (H. C. Dennis, manager): Coon Hollow 3; performance good, house good. Town Topics 7; Tony Pastor 11; McIntyre and Heath 14.

RED BANK.—Opera House (J. W. Eyles, manager): This house opened season under new management 4 with A Romance of Coon Hollow to good business, co. and play being very satisfactory. Down in Dixie 13.

BOONTON.—Item: The contract for Clothier G. Harris's New Lyceum has been given to Contractor D. R. Conklin, of Boonton, and work has already commenced. The house is designed by J. B. McElfatrick and Son, and will be very fine when finished. There will also be a fine ball-room connected with the theatre. The house will be ready for business about Nov. 1, and will be managed by Samuel G. Harris, son of the proprietor.

NEW BRUNSWICK.—Allen's Theatre (J. E. Starkes, manager): House still dark, but will probably reopen last week of month.==Item: S. W. Suydam, the treasurer, left on 4 for a week's camping outing on the south shore of Staten Island.

NEW YORK.

ROCHESTER.—Lyceum Theatre (A. E. Wolff, manager): The Wilbur Opera opened a Summer engagement 3, and during the week ending 8 they appeared in Fra Diavola, Dorothy, and The Two Vagabonds. The general work of the organization met with the warm approval of the large attendance. The leading roles were assumed by Eloise Mortimer and E. A. Clarke. Miss Mortimer has perfect control of her sweet and flexible voice, and displays considerable ability and finish in her acting. Mr. Clarke, Mr. Harvey, and Mr. Amsden did admirably with the characters allotted them. The chorus is large and well balanced. The Amazonian march, as given between the acts, was enthusiastically applauded. The costuming and precision in marching deserves commendation. The living pictures as presented by this co. were beautiful and artistic, and of high standard. Popular prices ruled. Continuation of opera 10-15.==Item: At Ontario Beach, the Auditorium, under the efficient management of Mr. Scott, presented a vaudeville entertainment that attracted fine audiences 3-8. At the Cottage Pavilion, the patrons were well pleased with mellifluent music. At the Sea Breeze La Rose, the spiralist, was the attraction 3-8.

ALBANY.—Items: The three sheets announcing the annual visit of Tony Pastor and co. are on the walls.—Professor Parlati has been re-engaged as leader of the Leland Opera House orchestra for next season.—There are rumors that changes are to be made in the Opera House stage management and press agent. About fifty attractions, including those of the Frohmans, Whitney, and Hoyt will be brought here next season by Woodward Davis. The regular season opens Sept. 2 at Harmanus Bleecker Hall with The Prisoner of Zenda as the attraction.—The bookings by C. H. Smith include a week of the Wilbur Opera co.—William P. Carlin has completed nine sets of scenery for the Pearl Street Theatre. The drop-curtain is a water scene, spanned by an old-fashioned stone bridge, and is 28x29 feet. The proscenium or "tormentor" wings represent Italian marble columns, with draperies of maroon.

CORTLAND.—Opera House (Warner Rood, manager): Alonzo Gates an uncle of Edward B. Kelly, and with whom the latter has been spending the Summer here, died suddenly 3, on account of which the production of The Millionaire's Child, under Mr. Kelly's direction, has been Postponed. Mr. Kelly leaves soon for New York, preparatory to resuming his part of Squire Tucker in the Alabama co. at St. Paul.

SARATOGA SPRINGS.—Town Hall (Leonard and Eddy, managers): Dr. William C. Terrett, lecturer, 3-10; Tony Pastor 18: William Barry in Rising Generation 24.==Item: Charles Frohman, of New York, was here 3.

GLENS FALLS.—Opera House (F. F. Prynn, manager): Corse Payton Comedy co. opened season 3 with Parisian Princess; packed house. The Plunger 4 to big business.==Item: Mr. Payton gave his co. a day's outing on Sunday, 2, with a sail through Lake George.

HORNELLSVILLE.—Shattuck Opera House (S. Ossoski, manager): Items: The house is being repaired, and will receive many improvements. The work is being pushed with all possible speed.—Mr. and Mrs. Arthur C. Sidman are in town, guests of Mrs. Sidman's parents.

WATERTOWN.—City Opera House (E. M. Gates, manager): Gorton's Minstrels to very light houses July 23.

UTICA.—Opera House (H. E. Day, manager): House dark week of 3-8.==Items: The Opera House is being thoroughly renovated, preparatory to the opening 21 by Primrose and West's Minstrels.—Warren R. Day, the genial treasurer of the Opera House, has returned from his vacation spent at Redwood Lake, looking the picture of health.

SYRACUSE.—Items: Conterno's Ninth Regiment Band gave three concerts July 29-31 at Kirk Park to good business.—Manager John L. Kerrand and wife, of the Wieting, have just returned from a trip to California.—Manager F. D. Hennessy, of the Bastable, has returned from New York, and reports a fine line of attractions booked. Tony Pastor's co., Aug. 28, is the opening one.—The professionals in town had an outing 22, and won a game of ball from the local amateurs by a score of 7 to 5. Among the players were: Barry Johnston, Percy Kingsley, Lute Vroman, William Daniels, Harry Ridings, Ed. Trautman, H. J. Vorney, and Frank Shafer.

NEWBURG.—Academy of Music (Fred W. Taylor, manager): House will be reopened 26 by 8 Bells, after a thorough renovating and overhauling.==Glenwood Park Summer Garden (Lawson and Strong, managers): This place has been liberally patronized during the warm weather. Their already numerous attractions include Levanion and Larnes, aerialists, and Coleman and Martin, musical tourists.

JAMESTOWN.—Allen's Opera House (H. F. Allen, manager): House dark week of 3. Amusements at Celeron for week of 3 comprise the whale, phœnix wheel, electric fountain, electric pyramid, and "fun on the toboggans."

POUGHKEEPSIE.—Items: Frank Abbott, of Rice's Evangeline co., visited town 2.—The Poughkeepsie Lodge, B. P. O. E., holds its annual clambake 6. Visiting Elks are expected from New York, Newburg, and surrounding towns.

PENN YAN.—Sheppard Opera House (C. H. Sisson, manager): House dark week of July 27-1.

WAVERLY.—Opera House (J. K. Murdock, manager): House dark.

MALONE.—Opera House (H. A. Putnam, manager): Gorton's Minstrels opened the season 4 to large audience.==Item: Gorton's Minstrels report good business since their opening.

WARSAW.—Irving Opera House (W. S. Pratt, manager): House dark 3-8.

WAYLAND.—Weinhart Opera House (Weinhart Brothers, managers): House dark.

PLATTSBURGH.—Theatre (W. A. Drowm, manager): Gorton's Minstrels 7. Manager Drowm announces some very excellent attractions for the coming season, including De Wolf Hopper, Lillian Russell, Keene, and the Bostonians.

NORTH CAROLINA.

GREENSBORO.—Item: Greensboro's new theatre, which will be called the Music Hall, will be completed by Aug. 25, and will be under the personal management of W. J. Blackburn. It is a large brick building with a seating capacity of 650; convenient dressing-rooms; well ventilated and lighted; size of stage 26x38.

WILMINGTON.—Opera House (S. A. Schloss, manager): Barlow Brothers' Minstrels opened the season here 5 to a large house, considering the very hot weather. Good performance.

NORTH DAKOTA.

FARGO.—Opera House (C. P. Walker, manager): Theatre dark for week ending 1.

GRAND FORKS.—Metropolitan Theatre (E. J. Lander, manager): House dark.

JAMESTOWN.—Opera House (E. P. Well, manager): Ollie Torbett Concert co. 3, 4.

OHIO.

DAYTON.—Memorial Hall (Soldiers' Home): The Merchant of Venice was presented in an admirable manner by Rhéa and co. to a crowded house July 31. The performance went with a smoothness which was quite creditable when the difficulty of the play and the short time for preparation are considered. The various members of the cast seemed more at ease in their roles and gave a much better interpretation than was manifest in some other productions. Rhéa's portrayal of Portia was ideal and captivating, and well did she merit the appreciation so lavishly exhibited. Edward O'Connor as Shylock shared honors with Rhéa, C. W. McDonald and Joseph O'Meara as Antonio and Bassanio respectively did nicely. Justin McCarthy as the Duke of Venice, Norman H. Hackett as Lorenzo, M. C. Bowers as Old Gobbs, and Robert W. Smiley as Launcelot also deserve favorable mention. Nancy Gibson as Jessica and Helen Singer as Nerissa were thorough in their parts.==Items: Park Theatre is undergoing a thorough renovation and will be much enhanced by new decorations and improvements.—The engagement of Rhéa has been extended two weeks at Memorial Hall (Soldiers' Home), which fact will be hailed with delight by her legion of admirers.—Prof. Metzler and his orchestra are discoursing excellent music between acts at Memorial Hall.—Joe Rieder, treasurer of the Al. G. Field's Minstrel co., will take the new palace car Erlanger, which was made by the Barney and Smith Car co., of this city, to Columbus, O., 4.

NAPOLEON.—Rink Opera House (J. L. Walter, manager): A fair house greeted that ever welcome pair of comedians, Ferguson and Emerick, in McSorley's Twins July 31. The piece is clean throughout and replete with amusing situations, and the various roles were taken by an exceptionally clever and evenly balanced co.

URBANA.—The Iler, Burke and Randalle Pavilion Minstrels July 31-1 gave two very good performances to fair business. Their street parade was very tasty.==Items: The Randalles, Will E. and Eugenia, are preparing a new act for next season called Midsummer Pastime, the main features being contortion, hand balancing and grotesque dancing.—Ed Clayton, the actor, spent several weeks visiting friends here.—Will Goddard, private secretary for manager Jacob Litt, has returned to New York after a visit to his mother.—Frank Reid, of the New York *Herald*, is visiting his parents here.

TROY.—Midway Park (Hardy and Sank, managers): Barney Fagan's Entertainers, including Harry Armstrong, the Famous Hyatts, Lord and Thompson, John Early, Henrietta Byron, Margarette Newton, and Attie Spencer. Mable Casedy opened for two nights 2 to good business. Burke and Randall's Minstrels fill in the balance of week.

LOGAN.—Rempel's Opera House (Fred A. Koppe, manager): Sam T. Jack's Creole co. Sept. 1.

DEFIANCE.—Citizens' Opera House (C. H. Pierson, manager): Dark until about Sept. 1.==Items: Citizens' Opera House was lately sold by order of the Court and was bought in by the Home Loan and Building Association. C. H. Pierson, of Dayton, has become the lessee of the property, and will take possession Aug. 15. It is understood that the price paid by Mr. Pierson was large, and is a guarantee that the management will be more active than heretofore. Mr. Pierson intends to show none but first class attractions, aiming to benefit by the location of this city with reference to Chicago and Toledo.

COLUMBUS.—Al. G. Field's Darkest America did a splendid business July 27-29.==Items: The Southern Theatre gave a scenic rehearsal 5 under the direction of Pop Clifton, of Sosman and Landis, which showed the scenery to exceptional advantage. It is certainly the finest that has ever been exhibited in this city. The Southern will reopen Sept. 21 with In Gay New York for the attraction. Harry Lee will have charge of the stage.—The Grand will reopen 31 with A Milk White Flag for a week. John J. Isham's Oriental America are here for 6-8.

AKRON.—Academy of Music (W. C. Robinson, manager): The Broadway Comedians in Town Topics 13. Treleau's Excelsior week of 17.

MARION.—Grand Opera House (C. C. Stoltz): Ned Burke is not, as was stated, connected with this house. C. A. Hoskins, formerly of Findlay and Elkhart, Ind., has been appointed stage manager. House will be finished this week. Primrose and West, Della Fox, Lillian Russell, Al. G. Field, and many more of the best attractions are booked.

OREGON.

BAKER CITY.—Rust's Opera House (Phil V. Nebergall, manager): Hamlin's Wizard Oil Concert and Specialty co. week of 3. Prof. D. M. Bristol's Horse Show 26, 27, and matinee.

PENNSYLVANIA.

PITTSTON.—Music Hall (C. C. King, manager): The Carolan Society, of Wilkesbarre, in The Mikado July 30 to large and delighted audience. It was the best amateur opera performance ever heard here, and the chorus work has never been excelled on our stage. Joseph P. Burns, in his original character of Pooh-Bah, made a great hit, as also did D. L. O'Neil, Jr., as Ko-Ko, and Kittie McCabe as Yum-Yum.

SCRANTON.—The Frothingham (Wagner and Reis, managers): The Vitascope, with a first-class vaudeville co., week beginning 3 to good business.==Academy of Music (M. H. Burgunder, manager): Dark week of July 29.==Davis's Theatre (George E. Davis, manager): Dark week of 29.

ATHENS.—Elsbree Opera House (M. Foley, manager): The Garrick Players in Moths 8.

PHILIPSBURG.—Pierce's Opera House (J. T. Bosiich, manager): House will be opened for season on Sept. 3 with the Robinson Opera co. for three nights.==Item: The management announce the following as a partial list of attractions already booked: Finnegan's Luck, Carrie Louis, Sowing the Wind, The Gypsy German, Dan Tucker, Gilmore's Band, White Crook, Bunch of Keys, Garry Owen, The Sporting Craze, Baggage Check, James Young, A Trip to Chinatown, O'Dowd's Neighbors, Pat's Birthday Party, and A Marriage Broker.

ALTOONA.—Eleventh Avenue Opera House (Mishler and Myers, managers): Coming: Devil's Auction 24. The house has been thoroughly overhauled, and will be more comfortable than ever.==The Lake Mont Park Theatre (A. C. Young, manager): Acme Opera co. are doing a big business and delighting all.

TITUSVILLE.—Opera House (John Gahan, manager): Professor Flint, hypnotist, 3-5 to light houses; first-class exhibitions.

UNIONTOWN.—Grand Opera House (Beeson and Hirsch, managers): House dark until 26.

CAMBRIDGEBORO.—Sayles Opera House (H. B. Wilber, manager): Jephtoth July 30 to fair house.==Casino (William Bard, proprietor): Chautauqua Lake Concert co. 6.

TEXAS.

WACO.—The Auditorium (Jake Schwarz, manager): Schwarz's stock co. during the Summer months have been playing to the capacity of the house nightly in repertoire at popular prices. Jake Schwarz has surrounded himself with the best all-around co. for the Summer season ever seen here, and is justly deserving for his untiring efforts.==Item: John Ringling, of the Ringling Brothers' World's Greatest Shows, is in the city, arranging for the appearance of the big show here next October.

EL PASO.—Myar's Opera House (H. Goodwin Mitchell, manager): House dark week ending 1.

UTAH.

SALT LAKE CITY.—Theatre: Dark week of July 27.==Grand Opera House (J. B. Rogers, manager): The Pearson co in The Midnight Alarm 27-29 to fair business. The co. left the city 30 to fill other dates.==Lyceum Theatre: Coming: The Arper Comedy co. At Garfield Beach, The Mikado has been presented al fresco week of 27, and has attracted many thousands.==Items: Sarah Truax, who has made a host of friends here, goes East this week to join Otis Skinner's co.—The Arper Stock co. are coming to the Lyceum to play for a season.—Messrs. Blakemore and Norris, who managed the very successful Mikado at Garfield Beach, are going to give one performance of the opera at the Grand Opera House.

VIRGINIA.

PETERSBURG.—Academy of Music: Barlow Brothers' Minstrels to large and well-pleased audience 3.

WASHINGTON.

NEW WHATCOM.—Lighthouse Theatre (E. E. Whitmore, manager): House dark week ending 1.

WEST VIRGINIA.

CHARLESTON.—Burlew Opera House (N. S. Burlew, manager): Al. G. Field's Minstrels and Utopia will open the season 13.

WHEELING.—Mozart Park (W. C. Handlan, manager): Dockstader's Minstrels 2-8 to very fair business.

WISCONSIN.

BARABOO.—The Grand (F. E. Shults, manager): House dark. Coming: Harry Williams's Bowery Girl 19.

FOND-DU-LAC.—Crescent Opera House (P. B Haber, manager): The Robson Theatre co. in repertoire July 27-29; fair co.; poor business. Richards and Pringle's Georgia Minstrels 30; good house and pleased audience.

RACINE.—Belle City Opera House (J. B. Johnson, acting manager): House dark week July 26-1.==Lakeside Auditorium (W. C. Tiede, manager): Richards and Pringle's Georgia Minstrels 1 drew an audience of 1600, and gave good satisfaction.

SHEBOYGAN.—Opera House (J. M. Kohler, manager): Richards and Pringle's Georgia Minstrels gave a first-class performance July 31 to a large and well-pleased audience. House dark week of 3.

EAU CLAIRE.—Grand Opera House (O. P. Burlingame, manager): Marie Wellesley to S. R. O. nightly July 29-1. Co. very fair.==Items: Harris E. Ellis, of the late Sutherland Comedy co., departed for West Superior, Wis., where he joins the Cyclone Comedy co.—Irma Thrane will give a recital at the Grand 12, assisted by Myrta French and other local talent.—The Grand Opera House opens in about three weeks.

LA CROSSE.—Theatre (J. Strasilipka, manager): House dark week ending 1.

CANADA.

MONTREAL.—Items: To the outside public things theatrical still remain dull, but all those connected with the various theatres are beginning to hustle along their preparations for next season, which commences very shortly. There have been many rumors afloat during the last few months with regard to a new first-class theatre to be built in Montreal, but it is now definitely settled that the first-class theatre will still be the Academy of Music, which, however, will, to all intents and purposes, be a new theatre. The work of rebuilding and renovating has been going on all Summer. Very little of the original structure will be left, and it is safe to say that when it opens on Sept. 7 it will be as thoroughly and comfortably equipped before and behind the curtain as any theatre of its size and standing in Canada or the States. It, in conjunction with the Queen's and Royal, will be under the management of Sparrow and Jacobs. The opening attraction will be De Wolf Hopper in El Capitan, to be followed by the Brownies, Lillian Russell, John Hare, Excelsior, Jr., and Richard Mansfield, and a few of the many good things promised for next season.—The Queen's Theatre, one of the prettiest and most convenient on the continent, will hereafter be run as a family resort at popular prices ranging from 50 cents downward. Bert Coote, an old favorite in Montreal, who made such a hit last season in The New Boy, will open it on Aug. 24 in The Other Man's Wife. Ed Varney will be Sparrow and Jacobs's representative at this theatre, and Robert Henders press agent.—The Royal, which has been thoroughly renovated and redecorated during the Summer, will be run on the same policy which has made it so popular for many years past. Lew Rohdt will still continue as representative. The opening attraction will be The Prodigal Father.—The Français will open at the end of August under the management of W. E. Phillips.

QUEBEC.—Academy of Music (Sewell and Knox, managers): Dark 3-8. Professor Wormwood's Monkey Theatre 10-16.==Theatre Royal (Randolph Daly, manager): House dark.

TORONTO.—Island Roof-Garden (Rich and Ramsay, managers): The continued warm weather is crowding this favorite resort. The bill for 3-8 is a good one and includes Zimmer, Will Ramsay, Mora Wynne, Harry Rich, and Carr and Taurgie. Norris Brother's pony and dog show is doing big business 3-8. It is a clever show, and is well worthy of the liberal patronage extended. The ponies and dogs exhibit all sorts of tricks and feats, and were roundly applauded. Wallace's Big Circus 11.

ST. JOHN.—Opera House (A. O. Skinner, manager): The Ethel Tucker co. in New Magdalen 28, Lost Paradise 29, Called Back 30, Queena 31, An Unequal Match and Hoop of Gold 1 to big business. Alone in London was presented in a splendid manner 3 to S. R. O. Miss Tucker has become a great favorite here as testified by the large and increasing size of audiences.

ST. THOMAS.—Duncombe's New Opera House (T. H. Duncombe, manager): The Tavernier Dramatic co. closed a very successful two weeks' engagement 1 to a crowded house. The repertoire appeared to give satisfaction, as the receipts increased nightly and the closing performance was given before the largest audience of the two weeks' season. The co. return for a few nights week of 10.==Item: Wilfred Lucas, of this co., is the possessor of a very fine and well cultivated baritone voice, and sings with great feeling and expression.

HALIFAX.—Academy of Music (H. B Clarke, manager): Herrmann was a big feature carnival week and played to big business. He made an immense success, and Madame Herrmann made a furore. Black Crook, which played at Exhibition Building carnival week to large audiences, opened at Academy 3 to a good-sized audience. They give an excellent performance.

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ITEMS FROM RINGLING BROS.' SHOWS.

Perry, Ia., Aug. 2.

We arrived in Algona last Sunday morning at ten o'clock, making a run over the Chicago Northwestern Railroad of one hundred and thirty miles from Marshalltown. The Sunday was spent by the members of our company in fishing, driving, and picnicking, others going to the hotels, and some taking a spin on their bikes in the evening. During the night we had a heavy thunderstorm, which cooled the air off. The original Da Coma Indians Club of four had a reunion picnic, dinner, and drive. They do say it is a caution to see Chief "Cudge" Landauer when he takes the reins in hand. He drives in regular Indian fashion. All in all, it was a quiet Sunday. Monday everything started in regular order. The sideshow made a big opening after the parade, and we played to our usual good business in the big top, the show running like clock work. The large audiences were highly delighted. George Zammert (Hicks) and Frankie Jones keep them roaring while they are doing their comical see-saw revolving aerial trapese act. Both of these young men will be heard of in the future. Little Della Nelson, daughter of Robert Nelson, Jr., was presented with a handsome pair of diamond earrings by her father. The Ruppel Sisters closed Saturday night in Marshalltown, returning to Chicago. Miss Wren, of the sideshow, has received a new shipment of snakes, among which are some very fine specimens. Algona turned out in good shape at the night performance. Bright and early Tuesday found us in Eagle Grove, with a large crowd in town waiting to see the parade, after which they came to the show-ground and viewed Professor Speedy's terrific leap. By the bye, the Professor told me that at the end of the present season he rejoins Davis and Keogh's Sidewalks of New York co. Beatrice Langford, the dancer, late of Henderson's Sinbad co., joined our co. here to increase our ballet corps. The farmers are now in the midst of harvest, yet it does not interfere with our business in the least. John Slater, one of our jockeys, closed here, going home on account of sickness. Our old jolly friend, Jim West, is planning to spend the Winter in Baraboo with the World's Greatest. He has something new up his sleeve for the season of 1897. Besides this, there is another reason, but then that is a secret of Jim's. The Flying Da Coma's (Arthur Rove and Little Bessie) aerial act is a wonderful piece of trapeze work, and the audience watches this great act daily with astonishment depicted on their faces. We arrived in Jefferson Wednesday morning a little late, and as they had had a heavy thunder shower during the night it made it rather hard pulling to the lot, but the town was crowded. Delavan, our worthy boss hostler, got his men and horses around in remarkable time, and the parade was down town at 11 o'clock. It was another scorcher, 95 in the shade. Shorty Landauer says it was 175 up stairs on the aerial bars. Friend Parson's stands did a rushing business in fans. This is the town where Yankee Robinson, the old time showman, is buried, and at one time he was in association with the Ringling Brothers, and he often used to predict that the Ringlings would have the largest and best show in America. If he could only see the World's Greatest to-day, he would no doubt say in that off-handed way of his: "Well, I told you so, boys; stand down the hall, I am Yankee Robinson." Over his grave is a handsome monument, put up in his memory by the Ringling Brothers and the Sells Brothers. Here Willie De Mott received a new set of yellow silk tights from New York, and he was dressed in his best, so to speak. When he went to dress after doing his act, the boys in the dressing-room got scared when he took off his tights; they thought Willie had the yellow jaundice. Hugh Harrison wanted to put him in the side show as the original yellow boy from Yellowville. Willie only spoke a few French words—at least he said they were French, and swears he will never buy any more tights from a certain firm in New York. Mike didn't say a word, but smiled; the black tigers that the Ringlings purchased a few weeks ago gave birth to three cubs here. As soon as they are old enough they will be put on exhibition, which will make another strong card in the World's Greatest's zoological department. Thursday found us in Ida Grove, the weather keeping hot; but there was a little breeze that was refreshing and helped us along. Business was good, and the concert got most of the big show audience, Fred Madison catching the audience with his Irish singing and dancing turn. Here Archie Roger received his papers from across the water (Hoboken, N. J.), informing him he was an accepted member of the Ancient Order of Botherers, with the title of S. P. C. I understand the order is to have a general meeting soon to consider several applicants. Superior Botherer Ryan is to preside. When we awoke Friday morning in Sac City, it was raining in torrents, and the lot was in a very bad condition. At one time it looked as if it would be impossible to show, but as the town was crowded with country people anxious to see the World's Greatest, there was some hustling, and by 11 o'clock the parade started out, and the sun joined us when the doors were opened. The rush was so great that we had to put in the extras. Mud, rain or wind don't seem to stop the people from coming. The boys certainly did "heels in the mud," for the lot was knee-deep. We had a wonderful good night house considering all the circumstances. We did not get off the lot until after 2 o'clock. We had to use the large elephants to help the heavy wagons out. Having a run of 103 miles and a transfer of railroad, we did not make our Saturday stand, Atlantic, until after 10 o'clock, but with the good management and such hustlers as Taylor, (Happy) Jack Snelling, Butcher Delavan, Royal, and Miller and their able assistants nothing is impossible, and everything was ready in good time, and we played to the capacity of our big tent. Just about the time to open the doors for the night show, Mr. Delavan, the Boss Hostler, noticed the grounds where the stable tents were standing getting covered with water, which surprised him, and in less than twenty minutes they were flooded. There was some quick packing to get off. A report came that a dam eight miles away had burst from the recent heavy rains; as the stable tents were away from our big top, we did not think it would interfere with us, so the big show was started to a fine house, but we soon found out our mistake, for by the time the Grand Tournament went in the water was all over one end of the track and it kept on creeping up until it was knee deep in the dressing-room entrance and one of the rings. Then we were compelled to stop the performance. The Ringlings regretted having to disappoint the audience, but it could not be helped. There was some great hustling done by the performers to get dressed and to save their trunks from a wetting, as they had not forgotten the Peoria (Ill.) flood, but with hard work and a good wetting, our brave working force got everything off in good shape and we landed here (Perry) safe and dry at 8.30 A. M. Sunday.

Bob.

ARENA.

OWOSSO, MICH.—Buffalo Bill came 1 in a perfect deluge of rain that continued all day. About 5000 people attended the afternoon performance, and a very large crowd in the evening. With the mud knee deep in the arena, they pluckily went through with the full programme, and gave a good performance. Your correspondent was very cordially received by the management.

BELLEVILLE, CAN.—Norris Brothers' Dog and Pony Show July 30 gave two performances, afternoon and evening, and delighted good-sized audiences.

SHEBOYGAN, WIS.—Buffalo Bill's Wild West Show appears 31.

PORTSMOUTH, N. H.—Barnum and Bailey's Circus to large audiences July 29.

MONTPELIER, VT.—Barnum and Bailey's Circus 12.

QUEBEC, CAN.—Wallace's Circus showed 3, 4 to good crowds.

WESTFIELD, MASS.—Goodrich's Old Time One Ring Show 3; slim audience in afternoon; fair in the evening; very satisfactory show.

WESTERLY, R. I.—Leon W. Washburn's Circus 3; good attendance both afternoon and evening; performance very tame.

ADRIAN, MICH.—Buffalo Bill's Wild West Show came 5 to very good business and good satisfaction.

OTTAWA, ILL.—Ringling Brothers are billing the town for 21.

SEDALIA, MO.—Lemen Brothers' Circus 10.

NEWBURGH, N. Y.—Bob Hunting's Circus will pitch tents on Fair Grounds 15.

GLOVERSVILLE, N. Y.—Barnum and Bailey comes 26.

GRAND RAPIDS, MICH.—Buffalo Bill's Wild West booked for 10. W. H. Harris's Nickel Plate Shows 8.

NIAGARA FALLS, N. Y.—Walter Main's Circus 1 to large business afternoon and evening. The best and most satisfactory show for twenty-five cents ever seen here.

WALTHAM, MASS.—Bob Hunting's Circus showed to large audiences afternoon and evening 4; performance in keeping with the price of admission.

◆

Frederic Lotto. At liberty. Address Mirror.**

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

Anderson Theatre: Piper City, Ill., Aug. 10-15.

American Dramatic (Logan and Hamilton, mgrs.): Carthage, Mo., Aug. 10-15, Ft. Scott, Kans., 17-22, Fredonia 24-29.

A Breezy Time (Fitz and Webster, Props.; Edwin Clifford, mgr.): Grand Haven, Mich., Aug. 11, Big Rapids 12, St. Louis 13, Owosso 14, Pontiac 15, Detroit 16-22.

BANCROFT THE GREATEST: Calcutta, Ind.—indefinite.

Bijou Stock: Galesburg, Ill., July 6-Sept. 1.

County Fair: Philadelphia, Pa., Aug. 29-Sept. 5.

California Stock: San Francisco, Cal.—indefinite.

Corse Payton (W. E. Denison, mgr.): Schenectady, N. Y., Aug. 10-15.

Darkest America (Will A. Junker, mgr.): Chicago, Ill., Aug. 10-15.

Eldon's Comedians: Homer, Ill., Aug. 10-15, Morocco 17-22.

Empire Theatre Stock: San Francisco, Cal., July 27—indefinite.

Evelyn Gordon (W. G. Collinge, mgr.): Calumet, Mich., Aug. 10-15, Iron Mountain 17-22, Menominee 24-29.

Ellinwood's Players: Susquehanna, N. Y., Aug. 10-15.

8 Bells (Western) (J. F. Byrne, prop.; Walter Loftus, mgr.): Woonsocket, R. I., Aug. 24, Fall River, Mass., 25, Newport, R. I., 26, Plymouth, Mass., 27, Brockton 28, Lynn 29.

8 Bells (Eastern) (J. F. Byrne, prop.; W. E. Flack, mgr.): Norwich, Conn., Aug. 17, New London 18, Bridgeport 19, South Norwalk 20, Derby 21, Hartford 22, Waterbury 24, Fishkill, N. Y., 25, Newburg 26, New Brunswick, N. J., 27.

FRAWLEY COMPANY: San Francisco, Cal., June 1—indefinite.

Flora Staniford: Carthage, N. Y., Aug. 10-15, Gouverneur 17-22.

Fred H. Wilson: Galt, Ont., 10-15.

Graham Earle: Bloomington, Ind., Aug. 10-16.

Henderson Comedy (Johnson and Blackaller, mgrs.): Fairmount, Ind., Aug. 10-15.

Hoyt's Comedy: Savanna, Ill., Aug. 10-15.

Harper and Detrick: Odin, Ill., Aug. 11, 12.

Human Hearts: Philadelphia, Pa., Aug. 15-22.

Hyde's Comedy: Greenwood, Ind., Aug. 11, 12.

In the Heart of the Storm (Arthur G. Thomas, mgr.): Harlem, N. Y., Aug. 29-Sept. 5.

In Gay New York: New York city May 25—indefinite.

John A. Victor: Indianapolis, Ind., July 18—indefinite.

Juno Barrett: Muscatah, Kan., Aug. 10-15.

Lillian Mortimer (Harry Shannon, manager): Potsdam, N. Y., Aug. 10-15.

Leslie and White (Jay Jay Murphy): Montpelier, Ind., Aug. 11, Marion 12, Kokomo 13, Frankfort 14, Crawfordsville 15, Indianapolis 17-22, Dayton, O., 24-29.

Maude Atkinson: McLean, Ill., Aug. 10-15.

May Prindle: Warren, O., Aug. 10-15, Salem 17-22, Norwalk 24-29.

MR. AND MRS. GRANDIN (William T. Fennessy, mgr.): New York city Sept. 7—indefinite.

Manhattan Stock: Denver, Col., July 27—indefinite.

McCullom Stock: Peak's Island, Me., July 27—indefinite.

Mlle. Rhea: Dayton, O., July 27—indefinite.

Marie Wellesley (Richard Obee, mgr.): Chippewa Falls, Wis., Aug. 3-15, Waukesha 17-22, Milwaukee 24-29.

Myra Collins (Kellam and Harper, managers): Barre, Vt., Aug. 10-15, Ticonderoga, N. Y., 17-22, Waddington 24-29.

Maine Opera House Stock (George K. Robinson, mgr.): Lewiston, Me., June 6—indefinite.

Mr. and Mrs. Francis Labadie: St. Joseph, Mich.—indefinite.

M'SORLEY'S TWINS (Ferguson and Emerick; Frank Merritt, mgr.): Terre Haute, Ind., Aug. 11, Lafayette 13, Anderson 15, Dayton, O., 17-19.

Newell's Pavilion Theatre: Alpena, Mich., June 22—indefinite.

Nelson Millard Stock: Milwaukee, Wis., July 17—indefinite.

On Southern Soil: Picton, N. S., Aug. 11, New Glasgow 12, Charlottetown, P. E. I., 13, Summerside 14, Moncton, N. B., 15, Sackville 17, Amherst, N. S., 18, New Castle, N. B., 19, Chatham 20, St. John 21, 22, Fredericton 24, Woodstock 25, Houlton, Me., 26, Calais 31.

Pearson Stock: Salt Lake City, Utah, July 27—indefinite.

Potter-Bellew: Sydney, Australia—indefinite.

Redmond Dramatic: Rochester, N. Y., Aug. 10-15.

Rowland's Players: Green Bay, Wis., July 27—indefinite.

Ruby La Fayette: Belton, Tex., Aug. 10-15, Temple 17-22, Hillsboro 24-29.

Robert Sherman: Lincoln, Neb.—indefinite.

Summers' Comedy Players (George H. Summers, mgr.): Watertown, N. Y. July 27—indefinite.

William Echol: Jacksonville, Ill., Aug. 3—indefinite.

Ward Players: Plainwall, Mich., Aug. 11, 12.

William Barry (George E. Gouge, mgr.): Dover, N. J., Aug. 20, Red Bank 21, Balston Spa, N. Y., 22, Saratoga 24, Utica 25, Weedsport 26, Rochester 27-29.

The Pringles (John Pringle, mgr.): Tarkio, Mo., Aug. 10-15, Maitland 17-22, Silver City, Ia., 24-29.

Trilby (Australian; William A. Brady, mgr.): Dunedin, New Zealand, Aug. 11-15, Omara 17, Timara 18, Christ Church 19-22, Wellington 24-29.

Trip to Chinatown (Australian; Julian Mitchell, mgr.): Australia—indefinite.

Weston-Reimer Comedy: Lowell, Mass.—indefinite.

OPERA AND EXTRAVAGANZA.

Acme Comic Opera: Altoona, Pa., July 27—indefinite.

Boston Comic Opera: Alliance, Neb., Aug. 11, 12.

Castle Square Opera: Boston, Mass.—indefinite.

Conreid-Ferenczy Opera: New York city July 27—indefinite.

Castle Square Opera (C. M. Southwell, mgr.): Philadelphia, Pa.,—indefinite.

Chicago Marine Band: Lincoln-Park-on-Delaware, May 30—indefinite.

Columbia Comic Opera (Charles L. Young, manager): Winnipeg, Man., July 27-Aug. 29.

Devil's Auction (Charles H. Yale, mgr.): Philadelphia, Pa., Aug. 17-22.

Evangeline (E. E. Rice, manager): Manhattan Beach, N. Y., June 15—indefinite.

Earlscott Opera: Cincinnati, O., July 27—indefinite.

Gilmore's Band: Washington-Park-on-Delaware, May 30—indefinite.

Gonzalez Comic Opera (Frank V. French, mgr.) Duluth, Minn., June 8-Aug. 19.

Henderson Opera: Chicago, Ill.—indefinite.

Haltnorth's Garden Theatre Opera (Charles La Marche, mgr.): Cleveland, O., July 27—indefinite.

Innes' Band: Philadelphia, Pa., May 30—indefinite.

Kane Opera (Robert Kane, mgr.): Lancaster, Pa.—indefinite.

New York Opera: Cape May, N. J., Aug. 3—indefinite.

Sousa's Band: Manhattan Beach, N. Y., June 30-Sept. 7.

Seidl's Orchestra: Brighton Beach, N. Y., July 7—indefinite.

Temple Opera: Indianapolis, Ind. July 6—indefinite.

Watch Tower Opera: Rock Island, Ill., July 27—indefinite.

Young and Fralinger: Atlantic City, N. J.—indefinite.

VAUDEVILLE.

A Gay New Yorker: Philadelphia, Pa., Aug. 10-22.

Brown Extravaganza: Scranton, Pa.—indefinite.

Billy Banks: Ione, Cal., Aug. 3-15.

Gotthold's Gigantics: Philadelphia, Pa., Aug. 24-29.

GUS HILL'S NOVELTIES (Gus Hill, prop and mgr.): New York city Sept. 7-12, Boston, Mass. 14-19.

Ida Siddons Burlesque: Cleveland, O., July 13—indefinite.

NEW YORK STARS (Gus Hill, prop.; F. D. Bryan, mgr.): Brooklyn, N. Y., Sept. 7-12, Newark N. J., 14-19.

Philadelphia Maids (Norman Moore, mgr.): Ocean View, Va., Aug. 17-22, Atlantic City, N. J., 24-29.

Turner's English Girls: Philadelphia, Pa., Aug. 3—indefinite.

VANITY FAIR (Gus Hill, prop.; Fred J. Huber, mgr.): Harlem, N. Y., Sept. 7-12, New York city 14-19.

MINSTRELS.

Al. G. Field: Buffalo, N. Y., Aug. 11-13.

Big Six: Berlin Centre, O., Aug. 11, 12, Ellsworth 13-15.

Cleveland and Haverly: Philadelphia, Pa., Aug. 31-Sept. 5.

Georgia University Graduates (John E. George, manager): Hancock, Mich., Aug. 11, Calumet 12, Baraga 13, Champion 14, Iron Mountain 15, Norway 17, Floranco, Wis., 18, Iron River, Mich., 19, Bessemer 20, Ashland, Wis., 22.

Gorton's (C. H. Larkin, manager): Ticonderoga, N. Y., Aug. 11, Ft. Edwards 12, Ballston Spa 13, Greenwich 14, Mechanicsville 15.

Primrose and West: Elmira, N. Y., Aug. 28.

Richards and Pringle: Columbia, Ill., Aug. 11, Chillicothe, O., 12, Kansas City, Mo., 13-15, St. Joseph 17.

CIRCUSES.

Bentley: New York city—indefinite.

Barnum and Bailey: St. Johnsbury, Vt., Aug. 11, Montpelier 12, White River Junction 13, Burlington 14, St. Albans 15.

Buffalo Bill: Muskegon, Mich., Aug. 11, Benton Harbor 12, Goshen, Ind., 13, South Bend 14, Michigan City 15, Joliet, Ill., 17, Aurora 19, Elgin 20, Dixon 21, Freeport 22, Milwaukee, Wis., 24-Sept. 5.

Forepaugh and Sells Brothers: Colfax, Wash., Aug. 11, Dayton, 12, Pendleton, Ore., 13, Walla Walla, Wash., 14, Ellensburg 15.

M. L. Clark: Neeley's Landing, Mo., Aug. 11, Egypt Mills 12, Gordonville 13, White Water 14.

Rice's Circus Carnival: Manhattan Beach, N. Y., June 15—indefinite.

Ringling Brothers: Hannibal, Mo., Aug., 11, Brookfield 12, Shelbina 13, Quincy, Ill., 14, Macomb 15, Galesburg 17, Canton 18, Rewaull 19, Princeton 20, Ottawa 21, Kankakee 22, Bloomington 24.

Walter L. Main: Norwich, N. Y., Aug. 11, Delhi 12, Liberty 13, Allansville 14, Middletown 15.

MISCELLANEOUS.

Aments: Danville, Ill., Aug. 10-17.

Buck Taylor: Buffalo, N. Y., July 27—indefinite.

Coyle Museum: Washington C. H., O., Aug. 10-15.

D. M. Bristol's Equines: Spokane, Wash., Aug. 13-15, Colfax 17, 18, Pullman 19, 20, Walla Walla 21, 22, Pendleton, Ore., 24, 25, La Grande 26, 27, Baker City 28, 29.

Hirst and Russell: Gorham, N. H., Aug. 3-14.

Kemp Sisters: Apollo, Pa., Aug. 11-15.

Mason Family: So. Waterboro, Me., Aug. 11, Wells 12, 13, Newington, N. H., 14, Hamton Falls 15.

Pain's Last Days of Pompeii: Bloomington, Ill., Aug. 11, Decatur 12, 13, Terre Haute, Ind., 14, 15, Ft. Wayne 17-20, Lima, O., 21, 22, Canton 24, 25, Akron 26, 27, Youngstown 28, 29.

Sinclair and Carlisle Canine Paradox: Williamsport, Pa., Aug. 10-15.

Shannon's Balloon, No. 3: Ingleside, Ga., Aug. 11-17.

Stanselle and Mlle. Hendrika: Gillett, Col., Aug. 10-16.

The Sages (Hypnotists): Philadelphia, Pa., Aug. 31-Sept. 5.

The Lees (Hypnotists; F. R. Lehman, mgr.): Onset Bay, Mass., Aug. 10-15, Bar Harbor, Me., 17-22.

NEW YORK THEATRES.

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THE FOREIGN STAGE

GAWAIN'S GOSSIP.

A Successful New Farce--Two More Closings--Plans and Projects for the Winter.

[*Special Correspondence of The Mirror.*]

LONDON, July 31, 1896.

We have of late been so accustomed to expect to see an American millionaire or two in our English stage plays, especially in those of the now prevalent musical kind, that we were quite disappointed at not finding at least one American of millionairey fancies or otherwise in The Telephone Girl, a musical mixture which made its metropolitan debut at the Camberwell Metropole this week. For my own part, I will confess that I was somewhat consoled by knowing that in the French original, from which this piece is adapted, La Demoiselle du Telephone, to wit (written by M. M Desvallieres and Mars and produced at the Paris Nouveau és some five years ago), there *was* an American. On the other hand, I must confess that that American disconcerted me somewhat by showing an ultra-amourousness which I had hitherto regarded as foreign to the true American character. Even now I hope I am not wrong in so regarding the true American character. If I am not, why then, bang goes another cherished illusion!

JULIA KENT.

Be this as it may, the fact remains that, whether animated by a desire for greater originality—or by reason of a view toward subsequent American production, the four collaborators which have been added to the three French ditto—have transformed the Cocotte conquered American millionaire of the French play into a Russian prince. For which relief much thanks, as the Sentinel said prior to the Ghost's extra special promenading about the battlements of Elsinore Castle on a certain memorable occasion.

I have said that it has taken in all seven collaborators to produce one Telephone Girl. But be not alarmed. Multi-collaboration is the order of the day; and this is no business of kind friends in front always supposing that the result provides continuous interest and frequent mirth, as is certainly the case with the piece under—but not beneath—notice. The Telephone Girl is the best specimen of the hybrid musical play since The Shop Girl set the fashion here, in the musical play, Girls. The name-part is a sensible and saucy damsel, who having, while engaged in telephonic duties, learned that her sweatheart has made an assignation with a certain ex waiting maid, now a variety star, disguises herself as a *femme de chambre* advertised by the said star, and subsequently persuading the star to resume her own waiting maidenly attributes—while she (The Telephone Girl) poses as the "star," and plays havoc with that more or less *faux menage* The whole piece is bright and merry, and reflects great credit not only on the two French librettists, MM Desvallieres and Mars (the former of whom wrote L'Hotel du Libre-Exchange, with Frideau, and the latter of whom wrote Les Surprises du Divorce with Bisson. Also it reflects credit on the three English adaptors, namely, F. C. Burnand, the late Sir Augustus Harris, and his most recent collaborator, Arthur Sturges. The original French score was by Gaston Serpette, a very popular French music monger, and now fresh numbers have been added by James M Glover, the late Harris's Drury Lane Chief of Orchestra. This makes the seven collaborators I indicated above. And whether because seven is regarded as a lucky number, or whether (as I shrewdly suspect) the piece pans out really strong in mirth provoking qualities, The Telephone Girl was so successful in the southeastern suburb of Camberwell, that it will, I have reason to believe, presently migrate due West.

The acting honors were carried off by Ada Blanche, daughter of the late Sam Adams, music hall manager and long principal boy at Drury Lane, in the name part; by Charles Wibrow, one of our very drollest comedians; by Charles Angelo (new to London) as a Telephone Office Inspector; by Fred Emney, nephew of our popular comedian, Arthur Williams, and an old Cornwall yokel; and by Alice Barnett, the long, long actress so long at the Savoy and lately on your side with His Excellency, as the Telephone Office Superintendent, who in the last act is called upon to pose as a full grown Cupid in full-grown pantalettes.

Of course, there is not much to describe as to the twelve-year-old Love on Crutches which Augustin Daly put on at the Comedy on Tuesday for the first time in London except to say that this piece, with which New Yorkers must be so familiar, was warmly welcomed. In fact, there were many of us who held that this work, despite the fact that its chief incidents have long been familiar to us in other pieces for a century or so, proved the best and brightest thing that the gentle Augustin has vouchsafed to us for some time. But the dialogue is occasionally a little weak, don't you think?

Ada Rehan was in her most delightful vein—and you know what that means—displaying her best comedy form, and making us all regret that Daly's present season must end next Saturday week. That new comer on this side, Charles Richman, as the husband, found even more favor than in The Countess Gucki, and James Lewis and good old Mrs. Gilbert again beguiled patrons of their tears, by reason of excessive laughter, though, be it said, Mrs. G.'s character, indicating as it does, to such an extent, the foibles of old age, did not commend itself to the general sympathy. A very big hit was made by Sibyl Carlisle, who, we were proud to think, originally came from our side Go to, then, ye English player-absorbing Americans! Out upon ye!

Still, as I have good reason to esteem your nation and its natives, it irks me much to just learn that Mrs. "Pat" Campbell, who has lately been largely influenced by the method of La Duse, has now imitated the Signora in her dislike for America. Anyhow, this is the reason alleged for Mrs. Pat's refusal this week to visit your youthful—but knowing for its age—country. Let us hope, however (for Mrs. Pat's sake), that this antipathy is but a passing whim, like so many of that talented but variable lady's "intense" feelings. Touching English players and America, Williard informs me that he proposes to start his next tour among you in November, bringing a repertoire consisting of Wealth, The Middleman, and The Rogue's Comedy, all by our Henry Arthur Jones; also J. M. Barrie's exquisite little idyll, The Professor's Love Story. As I have before stated, I predict a big success in the States for Williard's impersonation of the Slade-cum-Sludge like "medium" in The Rogue's Comedy.

The Kendals, who lately finished the short season with which they followed Wiliard's season at the Garrick, now talk of making their next production a new play written by Allen Upward, an Australian novelist settled in London. It is called A Flash in the Pan, and is said to promise well. They will doubtless bring it to the States. Another "made-in-England" play in store for you is a new version of Joan of Arc, written in four "chronicles," meaning acts. This play, which was copyrighted at a hall in Rayswater this week, is by one John Henderson, and after it has toured in our provinces it will be exported to your side. One would have thought that our stage and yours had a sufficient number of Joan of arc plays to play with There have been a good many between the old-time Sadler's Wells version of some sixty years agone, and the blank verse one which the prolific Tom Taylor wrote some twenty five years ago for Mrs. Rousby, the exquisitely beautiful young actress who, alas, drank herself to death at such an early age.

Our Irving has now definitely decided to reopen the Lyceum in mid-September with Cymbeline. As anyone knowing him, and the play, would naturally suppose—he will enact Iachimo and Ellen Terry will, of course, be the Imogen—as a MIRROR man was the first to state in print. This production will be followed by the adaptation of Madame Sans Gêne which Sir Henry has so long had in his eye—and on his chest. The name part will, of course, be played by the fair and gifted Ellen, and Irving will represent Napoleon, concerning which character, he has assured me, he has certain new views. The eminent actor is very keen on the part and is sure to be deeply interesting.

Meanwhile, both George Edwardes and Henry J. Leslie (who is now beardless) talk of producing the Madame Sans Gêne opera which Henry Hamilton wrote and Ivan Caryll composed for Florence St. John G. E. says he may do it at Daly's when The Geisha is done with, and H. J. L. avers that he will do it at the Lyric, which he is seeking to managerially as well as landlordly repossess. Meantime, Sir Henry Irving has, per Sir George Lewis, the famous lawyer of Ely Place, warned all and sundry against taking the piece or the title.

Speaking of Shakespeare, the *Theatre* for the coming month contains an admirable article by Davenport Adams, the critic in the "Shakespeare Royalty" notion, emanating from your kindly neighbor, *The Spirit*, and shrewdly commented upon in your MIRROR. Editor Hawkins, who is arranging to simultaneously publish this interesting magazine on your side, has an excellent essay on "Marie Antoinette and the Stage." Hawkins is our best authority on the French drama.

The latest closures have included the Lyceum, where Forbes Robertson and Frederick Harrison finished their seven months' season on Saturday. The house waxed enthusiastic over the finely rendered excerpts from the R. and H. productions—Romeo and Juliet, For the Crown, Magda, and The School for Scandal By way of make-weight, there was thrown in Buckingham's farewell scene from Henry VIII. Forbes Robertson's Buckingham, which he was wont to play to Irving's Wolsey, was ever an exquisite piece of acting. It was even more so on Saturday. At the end, this earnest and well-graced actor was, of course, called upon to say a few words of farewell, which he did with his accustomed good taste. The honored traditions of the Lyceum have suffered no whit from Landlord Irving's latest tenants.

The Criterion also closed on Saturday with Rosemary and a graceful speech from Wyndham, who promised to reopen in October with the aforesaid charming play, and to follow it with one written by the same authors, and entitled The Spendthrift. Curious enough, the Criterion leading lady's (Mary Moore) late husband, the brilliant but erratic James Albery, wrote a comedy of this name for Henry Neville at the Olympic some twenty-one years ago. During Wyndham's vacation the "Cri." will be tenanted by one of its old favorites. Herbert Standing to wit, who will, on Aug. 20, produce there a new comedy-drama written by himself and a well known and able journalist, Francis Francis. It is said to teem with ranching interest.

J. H. GILMOUR, Esq.
SEASON 1896—97.
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The next closure threatened is the Court, whereat May Yohe (Lady Francis Hope) has for some weeks played a revival of Ma'amzelle Nitouche. There is talk of Mrs. John Wood returning here in the Fall, but nothing is yet settled.

At the last meeting held this week in connection with the proposed memorial to poor Sir Augustus Harris, it was at length sensibly decided to adopt the suggestions made in certain of the less effusive public prints, and to equally divide the money subscribed between a theatrical charity and a musical ditto, reserving only ten per cent. for an actual personal memorial to the great impresario.

It seems that Oscar Barrett, up to last Christmas a powerful pantomime rival to the late Sir Augustus, has settled to run the next pantomime at Old Drury. There are more or less authentic reports that The Autumn drama, written by Cecil Raleigh for Drury Lane, will not, after all, be produced there; also that, owing to the vanity and vexation of spirit displayed by some concerned, the whole of the late Sir Augustus Harris's plans and his executors' subsequent arrangements have been thrown into chaos. The *very* latest to hand is that Charles Harris will stage-manage the Covent Garden operas.

The portrait this week is of Julia Kent, a popular young London soubrette, who is now a much approved West End favorite. She, however, reached her position in this connection not by "influence," as so many stage players of the feminine gender do nowadays, but by sheer hard work in melodramas, farces and pantomimes in the East End of London and the English provinces, where acting means the hardest of hard work. In due course, the jaunty little Julia's ability made itself palpable to important London impresarios, and, anon, she found herself disporting in Druriolanean pantomimes. Miss Kent's latest engagement was at the Prince of Wales's, where she disported with the eccentric Arthur Roberts in John Jenkins at Biarritz.

And now to buckle on my armor and go forth in the melodramatic fray, preparing for the coming holidays. Your faithful servant to command must needs summon all his fortitude, for he must, ere next mailing, sample two American melodramas, Lost in New York at the Olympic, and The Vendetta at the Britannia; also In Sight of St. Paul's at the Princess's, Straight from the Heart at the Pavilion, and a few farcical comedies and things.

GAWAIN.

THE STORY OF THE WEEK IN PARIS.

(*Special Correspondence of The Mirror.*)

PARIS, July 31, 1896.

Everybody who had nothing better to do—and there were many such—spent much of the week hanging about the stuffy Sallé du Conservatoire and marking the justice or injustice of the annual prize awards. One day the pianists had it all to themselves, M. Cartot, a really excellent player, taking the first prize, while the second went to a fourteen-year-old boy, Lazare Lévy, who will no doubt be up for admiration as a phenomenon before he is much older. Then the examinations of the male vocalists occupied another day, when the temperature was horribly high and the uncomfortable *sallé* crowded to the point of suffocation. Seventeen pupils were exploited, and M Bayle, who took a second prize last year, was given first as a reward, it is intimated, for his perseverance. M Vieulle captured second prize, and MM. Gresse, Cremel, Dumoutier, Béchard and Laffitte divided the *accessits*. The comic opera competition was more tolerable, the first prizes going to M. Bayle and Mlle. Guiradon for good performances. But the most fun was reserved for the tragedy competition, the decision in which was the cause of a scandalous uproar. The jury announced that no first prize was merited, and when the name of Mlle. Maille, an earnest but commonplace performer, was read as winner of the second prize, there arose a great clamor of protest. And when there followed an award of third place to Mlle. Page, a noisy actress with many friends, the audience became riotous, shouting out its opinions and calling down the wrath of the gods upon the devoted heads of the unfortunate jury. So violent was the demonstration that it was impossible to proceed with the examinations, and a halt was called until silence could be restored. The ridiculous antics of the crowd were as unbecoming as the name of the cargo boat *Woolloomooloo* which recently was quite justly sunk near Cherbourg.

The libel suit instituted by Manager Minuto, of the Menus-Plaisirs, against the distinguished Catulle Mendés has resulted in the acquittal of the defendant. Minuto took exception to language used by Mendés in a criticism which appeared in the *Journal*, but the mighty eleventh chamber of the correctional police court, where in proceedings were brought, decided that the manager had no case.

Among the promotions and appointments in the Order of the Legion of Honor, which are announced as an afterthought of the national fête of July 14, are these: François Coppée to the rank of commander, Ernest Daudet to the rank of officer, and Playwright Maurice Donnay, Knight.

Erckmann-Chatrian's comedy, Les Rantzaut was revived last week for no apparent reason at the Comédie-Française, and a new comic opera, Dernier Amour, by Madame G. Ferrari, was presented with immediate success at the Vichy Theatre, whither many Parisians went to greet it enthusiastically, and give the author no end of curtain calls. Mlle. Wyns and MM. Clément and Melchissédec carried off the leading honors.

Madame de Thèbes, the renowned palmist, was recently sent a photograph of the pretty hand of Madame Rejane, who hit New York so hard as Sans-Gêne not long back. The palmist, of course, knew not whose hand the photograph depicted, but she sized it up thus: "Energetic and intelligent hand. The forked head line indicates a mixture of imagination and practical instinct. The thumb is big: great tenacity of purpose, obstinacy. Mercury and Venus predominate in this hand. Mars is pronounced: hard worker. Struggles indicated by the Sun line beginning in the plain of Mars. The mount of the Sun joins that of Mercury: consequently, gaiety and exuberance. Venus gives it grace and naturalness. Hand of a dancer or actress, in any case it indicates an aptitude for the stage and dancing. Venus has favored it so much that music would have been equally her forte."

Very good guess-work, was it not?

A. M. M.

THE SEASON IN AUSTRALIA.

[*Special Correspondence of The Mirror.*]

SYDNEY, July 6, 1896.

The Trilby company have vacated the Lyceum and are now appearing in Brisbane, Queens'and, where a successful season is assured. Following Brisbane, a tour of the two New Zealand Islands has been arranged and should prove in every respect a success and a pleasure to the visitors, who are bound to appreciate the many wonders of the land of Moa. The Sydney season of Trilby, although the success achieved in Melbourne was not repeated here, was far from being a bad one.

A Trip to Chinatown, Charles Hoyt's amusing trifle, is proving a big draw at the Lyceum, and the variety part of the entertainment—a big part—is par excellence. Bessie Clayton, dancer and contortionist, whichever she be, is a wonder. Harry Conor's dry humor is a splendid tonic. Frank Lawton is undoubtedly the big draw of the piece, his whistling is an eye-opener, and his manipulation of the bones is the best I have seen. George A. Beane is responsible for much mirth-provoking as Ben Gay, and Geraldine McCann as Mrs. Guyer is well cast. J. Aldrich Libbey and Arthur Pacie have good voices and know how to use them Nellie Butler, Sadie MacDonald, Amelia Stone, and Patrice also gave every satisfaction in their respective roles. On the evening of the company's arrival from 'Frisco they and the Trilby company were entertained at supper at the Australia by J. C. Williamson. Robert Brough and Bland Holt, together with their wives, were present.

Robert Brough and Dion Boucicault have now dissolved partnership, and the latter, after an immense benefit, has left for London. Hilda Spong and Beryl Faber have also left for Europe. Robert Brough is carrying on the old company, under the style of the Brough Comedy company, and is now playing a season in Brisbane, with a tour of Queensland and New Zealand to follow.

The Potter-Bellew company played La Tosca at the Melbourne Princess's on Saturday last.

George Rignold and George Walters's Joseph of Canaan, which was refused a licence in England, will shortly go on tour here, being revived first in Melbourne.

There is a rumor that Cartwright and Olga Nethersole intend revisiting Australia.

George Darrell, at present playing in A Crimson Thread at Her Majesty's, Sydney, is organizing a No. 2 Trilby company to go on the road. Harrie Ireland is likely to be intrusted with the name part. Young Majeroni, who has been understudying Reuben Fax, on account of a previous engagement, has been prevented from accepting the part of Svengali.

George Rignold sailed for Melbourne on Saturday last to supervise the preparations for his production of Cheer, Boys, Cheer, which goes up at the Royal in August. Walter Raynham, who has stage directed many successful productions at the London Gaiety and who stage managed the Lonnen-Lethbridge Gaiety company through Australia and New Zealand, and Miss Hughes, an English actress of ability, are now en route for Melbourne for this production. Rignold has gathered around him many of the members of his old stock company, which was disbanded some little time back. The new company includes Misses Watts-Phillips, Maud Williamson, and Gladys Leigh, Harry Plimmer, J.

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Mr. C. D. WHEELER, Special Agent, will be at Hotel Metropole from Aug. 15th to Aug. 29th,

and he will be pleased to give any information, personally or by mail, upon matters pertaining to Fire, Life, or Accident Insurance.

Sweeny, Patten, Hans-Phillips, Hazlitt (his old stage-manager), **Stirling White, and Harcourt.**

Kennedy, the mesmerist, after a twelve months stay in our colonies, during which time he has reaped a goodly harvest, leaves by the American mail boat to-day for 'Frisco, where he opens in August.

Nellie Stewart, the Australian prima donna, I hear, contemplates another appearance in London. This time it is to be in farce-comedy.

Mrs. Harry Marshall and Alfred Woods, the present lessees of Her Majesty's, Sydney, have concluded their partnership. A big benefit for Alfred Woods eventuates on July 13.

C. R. Bailey, for many years George Rignold's treasurer, is now representing Mrs. Potter and Kyrle Bellew.

On dit, that A Trip to Chinatown company will produce Hoyt's A Milk White Flag in Australia.

Harry Hill, the Dodor of the No. 1 Trilby company, has been engaged by Robert Brough.

The Romance of a Shopwalker, A Woman's Reason, Mrs. Othello, The Late Mr. Castello, and A Mother of Three are among Brough's latest purchases.

Winnie Austin, one of Sydney's cleverest amateurs, is to join Robert Brough's Comedy company.

James Cathcart, who recently appeared in the Brown-Potter production of As You Like It, on Jan. 30, 1851, played by Royal Command at Windsor Castle as Sylvius, the cast including Charles Kean, Mr. and Mrs. Alfred Wigan, Kedey, Jack Ryder, Vining, Addison, and Miss Vivash.

C. NEWTON DALY.

MELBOURNE, July 4, 1896.

Camille was presented at the Princess's Theatre, Saturday, June 26, staged with the firm's usual attention to details, and the acting was up to the usual standard. Mrs. Potter as Camille, and Kyrle Bellew as Armand Duval, gave very clever bits of acting. Scot Inglis, Mr. Cathcart, Polly Emery, and Ida Hamilton filled their respective parts with satisfactory effect. La Tosca will next be staged.

The New Zealand singer, Colborne Baber, received a cheque for £230, as the result of her complimentary benefit in Sydney. She sails for England shortly.

The firm's comic opera company will tour Queensland after their New Zealand season.

Manager Westmacott goes to England after his Australian season to get new plays for his company.

Maggie Moore has made her reappearance at the Theatre Royal in a burlesque on Trilby. The place was packed from floor to ceiling. Miss Moore as Trilby, Harry Roberts as Svengali, Laura Roberts as Little Billee, W. Rivers as Gecko, Mr. Russell as Taffy, and P. Kennedy as the Laird all added to the evening of fun.

The Frantz Family are still the chief attraction at the Opera House. There have never been such acrobats in Australia before. Pope and Sayles, Frank and Yorke, Florrie Ford, and the Cosmans fill their turns in their usual artistic style.

Westmacott's Dramatic company finished a most successful season at the Melbourne Royal June 26. The company returned to Sydney next day by boat.

Fun on the Bristol will open at the Bijou on July 6, with Marie Luella and W. Cosgrove in the cast.

Alice Leamar intends staying on with the Tivoli company for another six months instead of going to America.

The Potter-Bellew season is limited to seven weeks, during which will be played As You Like It, Camille, Francillon, La Tosca, David Garrick, and Cavalleria Rusticana.

JAMES M. ROBISON.

NOTES FROM ABROAD.

Sims Reeves is about to set out upon another "farewell" tour of Australia.

Joseph M. Boyle, ten years old, has graduated and passed with honors as an associate of the London College of Violinists.

Jessie Garratt died, after a long illness recently, and is buried at Woking, England.

Rubie Temple has left England to tour South Africa.

Olga Nethersole is resting in Suffolk, but soon goes to Paris to see the rehearsals of Sarah Bernhardt's new play, of which she holds the English rights. Miss Nethersole has requested a play from A. W. Gattie, author of The Transgressor.

Imre Kiralfy's colony of natives of India, Ceylon and Burmah were recently paraded before the Queen at Windsor, and Kiralfy, wife and daughter were presented.

Victor Steven's new play, A Merry Madcap, was first presented at Ealing, England, Aug. 3, with Maud Denny in the lead.

A copyright performance of The Eleventh Hour, a new drama by Ronald MacDonald and H. A. Stainsbury, has been given in London.

Frederick Tolkeni has published in England a new opera entitled, Adela, the scene of which is Seville.

The Munich Opera company are down for a London appearance next year. They will give Goldmark's new rendering of The Cricket on the Hearth

Louise Nikita, an American girl, now court singer to the Duke of Saxe Coburg and Gotha, assisted by Jean Buyson, of Paris, and Professor Mahr, of Berlin, gave a successful concert before royalty at Bad Kissengen, July 22.

The committee appointed in London to consider a fitting memorial to Sir Augustus Harris includes among others S. Bancroft, Beerbohm Tree, Clement Scott, and Edward Terry.

Mrs Beerbohm Tree has formally christened her husband's new London playhouse, Her Majesty's.

Sutton Vane is writing the libretto for a musical play based upon Robert Crombie's story, "A Plunge Into Space."

A monument has been unveiled upon Edward Solomon's grave at the Willesden Cemetery, London.

At the London Haymarket, Cyril Maude will soon produce a new comedy by Dr. Conan Doyle and James Payne.

George Grossmith is to offer a new comic opera; book by F. C. Burnand and M. Lehmann; music by Sir Alexander Mackenzie.

Inigo Tyrrell, the Australian actor, has been acquitted at Melbourne of a charge of manslaughter.

A trainer in a Berlin circus performs twelve full-grown lions in an open ring.

Melba's brother is a player on the crack Essendon football team, of Australia.

J. J. Kennedy, a well-known antipodean actor, has died in New Zealand. His most famous work was as the Dromio of Ephesus to Hoskins's ditto of Syracuse.

Madame Devareilles is the principal operatic artist of the Summer theatre at Cauterets, assisted by MM. Santara and Zery.

A new part has been written into The Geisha for Lawrence D'Orsay, who leaves My Girl to join the geisha girls.

Gloriana is to have a London revival.

Ida Hazledene is to star in England in a new historical drama by John Henderson, that may come to America later.

The Days of Cromwell will have a big London production in October.

Willie Edouin is to revive Newmarket this week at the London Opera Comique, with himself and May Edouin in their original parts.

The following unique advertisement appears in an English dramatic paper:

NOTICE TO ALL CONCERNED—That HENRI CAZMAN and MAM'ZELLE FLOSSIE have been legally joined together in the bonds of Matrimony, by Special License, and by a regularly appointed Justice of the Peace, in the presence of Witnesses, in accordance with the Requirements of the Laws of the United States of America. Notice to Gossip-mongers and Scandal Fertilizers. The potent factor was a dispute as to Parentage and an imminent severance of all Business Ties, &c. Mr. CAZMAN, with a view and desire to protect a certain lady's history from the arrows of scandal, repressed the publication of the above marriage, and unfortunately so, as his good intentions—owing to the kindly and affectionate interest of some of his professional brothers and sisters—brought calumny on himself and wife. Mr. CAZMAN will give £10 reward to any person or persons, on conviction, who will give information re any such scandal preceding this or following this notice. Any information may be had from either my English or American attorneys. (Signed) HENRI CAZMAN and MAM'ZELLE FLOSSIE, Empire Theatre, Birmingham, July 16th, 1896.

Sarah Bernhardt contemplates appearing as Hamlet next season.

Coquelin will probably play Napoleon in Georges Ohnet's drama, Colonel de Roquebrune, at the Paris Porte Saint Martin in the Winter.

CONSERVATORY EXAMINATIONS.

The annual entrance **examinations at the National Conservatory of Music of America** (founded by Mrs. **Jeannette M. Thurber), Nos.** 126 and 128 East S**eventeenth Street, New York** city, will take place **as follows**:

SINGING.—Sept. 1, from 9 to 12 A. M., and from 2 to 5 P. M., and in the evening. Chorus from 8 to 10 P. M.

VIOLIN, VIOLA, CONTRABASS, 'CELLO AND HARP.—Sept. 2, from 10 to 12 A. M., and 2 to 4 P. M.

ORCHESTRA AND ALL WIND INSTRUMENTS.—Sept. 2, from 2 to 4 P. M.

PIANO AND ORGAN.—Sept 4, from 10 to 12 A. M., and 2 to 4 P. M.

DALY'S OPENING.

Richard Dorney said yesterday that it had been definitely settled that Daly's Theatre is to open Sept. 3 with The Geisha.

STUDIES IN EMPHASIS.

BY ALFRED AYRES.

One's emphasis is the gauge of one's ability to understand. Nothing else betrays our ignorance of the text like misplaced emphasis. One who emphasizes correctly is more than likely to do justice to his author in other regards. The acumen that guides to a discreet and illuminative emphasis is more than likely to lead to a proper emotional rendering.—*S. H. Clark.*

Canon Fleming goes from where we left him last week directly to Portia's entrance. He takes an occasional liberty with the text that I fail to see any reason for. I follow him, however, as he proceeds, thus:

DUKE—Give me your *hand*. You come from *learn'd Bellario?*
PORTIA—I *do*, my Lord.
DUKE—You are *welcome*; take your place.
Are you *acquainted* with the cause in *question?*

Marked or unmarked, no one could fail to read the first speech correctly; but why change *old* **to** *learne'd*, **and why mark the adjective for emphasis? If "cause in question"—which it will be observed is not Shakespeare—means, cause of this action, litigation or suit, then it would seem that** *cause*, **and not** *question*, **is the emphatic word.**

PORTIA—I am *informèd throughly* of the *cause*:
Which is the *merchant* here, and *which* the *Jew?*

Of these seven italicized words, I should emphasize only three—throughly, merchant, and Jew.

DUKE—*Antonio* and old *Shylock*, *both* stand *forth*.
PORTIA—Is your name *Shylock?*
SHYLOCK—*Shylock* is my name.
PORTIA—*You* stand *within* his *danger*, do *you not?*

Emphasize *within* **or the second** *you!?* **I fail to see why.**

ANTONIO—Ay, *so* he *says*.
PORTIA—Do you *confess* the bond?
ANTONIO—I *do*.

So **is unemphatic, as we see if we transpose the words, thus: He says so.**

PORTIA—Then *must* the Jew be *merciful*.

The context might make this the proper reading; but it doesn't. As the Jew has not already been importuned, so far as Portia knows, the proper reading emphasizes *Jew* **and** *merciful*. **The thought Portia would express is simply this: Since you acknowledge the bond, there is nothing left for you but to throw yourself on the mercy of the Jew.**

SHYLOCK—On what *compulsion must* I? *Tell* me that.

I would not quarrel with this marking, though I should have left *tell* **un italicized. The emphasis on** *must* **is not necessary to bring out the sense, but, by emphasizing it, Shylock may, if he treats it properly, very forcibly give utterance to the feeling aroused within him by the suggestion that he shall be merciful. Such cases as this are rarely met with. The naked thought nearly always determines.**

PORTIA—The quality of *mercy* is *not strained*.

I say and, à la Meddle, I say it boldly: Nobody reads this line correctly. There is but one emphatic word in it—strained. All the other words should be tripped over quite lightly; yet, all the many Portias I have heard—save one of my own coaching—made at the least two, and usually three, words in the line emphatic. To make any word in the line emphatic but *strained* **is to suggest a meaning not intended. The first three words add nothing to the sense, nothing. They are there simply as padding, to fill out the line, or as rhetorical embelishment, yet the majority of readers—good, easy souls!—make** *quality* **quite as emphatic as any other word in the line, and often more emphatic than the word that alone should be emphasized Strange that so few readers deem it at all necessary to think! There is more in the art of reading than the mere firing of sound at words, few as there are that seem to think so.**

If it were anywhere said that mercy is strained, we should properly emphasize *not*, **and should not emphasize** *strained*.

It *droppeth* as the *gentle rain from heaven*
Upon the *place* beneath. It is *twice blest*;
It *blesseth* him that *gives* and him that *takes*
'Tis *mightiest* in the *mightiest*. It becomes
The *throned monarch better* than his *crown*.

Not *place*, **but** *beneath*, **is the emphatic word. Take what word we please instead of** *beneath*—**above, chosen, designator—and we find that it is the limiting, defining word that properly gets the stress. It is only the heavy, monotonous, elephantine style of delivery, which our author would seem to sympathize with, that would dwell on** *blesseth*. **In the sixth line,** *better* **is the least and** *crown* **the most emphatic word. This line usually gives the learner more trouble than any other line in the whole speech. There are thoughtful readers who contend that** *better* **is the only emphatic word in the line, but their reasons have always seemed to me quite valueless.**

1. His *sceptre* shows the *force of temporal power*,
2. The *attribute to awe and majesty*
3 Wherein doth sit the *dread* and *fear* of kings.
4 But *mercy* is *above* this sceptred *sway*.
5 It is *enthronèd* in the *hearts of kings*;
6 It is an attribute to *God himself*:
7. And *earthly* power doth then show *likest* God's,
8. When *mercy* seasons *justice*.

In the first of these eight lines, *force* **is not at all emphatic, nor is** *attribute* **in the second. In the third line,** *kings* **is properly slightly more emphatic than either** *dread* **or** *fear*. **The thought is made clearer to many by changing** *the* **to** *our*. **In the fourth line, not** *sway*, **but** *sceptred*, **is the word to emphasize. A little study enables us to see that the sceptre's sway is contrasted with mercy's sway, force or power; it matters not which word we use.** *Enthronèd*, **in the fifth line, should be touched very lightly. Its long, sonorous** *o* **is very beguiling, but it is only the unthinking bow-wower, who reads for sound, not sense, that would dwell on it.** *It*, **whose antecedent is** *mercy*, **is properly as emphatic as** *hearts*. **This somewhat more clearly appears if we change** *it* **to** *that*, **which, though it be Shakespeare, I do not hesitate to intimate would better the diction. The change would give the reader a much better vowel sound to deal with. In the seventh line, we should trip lightly over** *them*, **and should emphasize** *God's* **fully as strongly as** *earthly*. **This is made clear by supplying the ellipsis,** *power*, **after** *God's*. **The sentiment, rather than the sense, makes** *seasons* **about as emphatic as the words immediately before and after it.**

Therefore, Jew,
Though *justice* be thy *plea*, *consider* this
That in the course of *justice none* of us
Should see *salvation*.

Neither *justice*, *plea*, **nor** *consider* **are at all emphatic. The emphatic words are** *be* **and** *this*.

We do *pray* for *mercy*,
And that *same prayer* doth *teach* us all to *render*
The *deeds* of mercy.

Neither *teach* **nor** *render* **should be emphasized.** *All*, **on the contrary, should be made very emphatic.**

I have spoke *thus much*
To mitigate the *justice* of thy *plea*,
Which, if thou *follow* this *strict* court of Venice
Must needs give *sentence* 'gainst the *merchant* here.

In order to make the words *spoke thus much* **say what they are intended to say they must all be spoken with equal stress. Spoken as our author marks them they suggest the thought that something else will be spoken for some other purpose. Not infrequently we hear a Portia emphasize** *spoke* **and trip over the other two words, intimating that she is going to sing, or chant, or write something else for some other purpose. The one reading is as bad as the other.** *Plea* **is unemphatic. The comma after which is mine. I do not find it in any one of the three editions within my present reach. The clause being parenthetic, the comma seems to me to be necessary.** *Strict*, *court* **and** *Venice* **are equally emphatic. To emphasize** *strict* **only is to say that there is at the least one other court that is not strict. At the best** *strict* **is little else than padding. The line is just as forcible without it; it serves chiefly to fill out the line. So far as sense and force are concerned one word, court, would suffice. In reading the last line the question of climax should be considered. Read for the thought only, the speech ends tamely. The necessary elevation is attained by dwelling on** *needs* **and** *'gainst* **and making a slight pause before and after** *'gainst*.

This speech is read in every conceivable manner. The Portias that I have seen, almost without an exception, have gone at it in a pell-mell, haphazard, slapdash way that showed that they depended on their voice making apparatus rather than on the thought, on vociferation rather than on Shakespeare, for any effect they might produce. They were rewarded with the plaudits of the many; the censure of the few did not concern them, and—they were happy.

THE CASINO HOLDS THE FORT.

In Gay New York continues to occupy the boards of the Casino, which remains the only regular playhouse open in the city. The fearful heat of the last few days told somewhat upon the attendance, but not sufficiently so to discourage the comedians.

"Yap" Watson, Agt. A. Liberty, Sea Cliff, L. I.

TELEGRAPHIC NEWS

CHICAGO.

Wilting Weather and the Effects Thereof Described by Hall.

(Special to The Mirror.)

CHICAGO, Aug. 10.

This has been the hottest spell we have ever had in this usually cool Summer town. The local weather prognosticator is evidently a quicksilver man, as his thermometer has beaten all records. Boiled shirts have lasted twenty minutes, and we have all been wearing what "Punch" Wheeler is pleased to term "neglected shirts."

It has been a great season for out-of-door shows, and I have been taking in the roof-gardens. The Great Northern roof has a knockabout team that does a turn I wouldn't do for $20 per minute in this weather. This garden has been packed every night, and Al Sutherland is happy. The star of last week's bill was Josephine Sabel, a wonderfully clever singer. Charlie Richards, who has a life position as treasurer with Francis Wilson, enjoyed her act with awe.

Wednesday evening I went up to the Masonic Temple Roof-Garden and saw Charlie Ross and Mabel Fenton swelter through their "turn." There was a big house. By the way, your vaudeville correspondent here, Harry Earle, who has succeeded George Fair as head gardener at the Masonic, will keep you informed as to general theatrical doings here while I am in the East. I leave next Saturday, and will be in Boston on Aug. 24 to see Roland Reed, the boy wonder, open in his new play at the Museum.

"Punch" Wheeler is still opening his mail at Winterburn's. There is a 10, 20, and 30 restaurant just underneath him, and an orchestra plays there every noon. "Punch" says that this is for the purpose of throwing their patrons off their guard.

Friday night I took in the invitation dress rehearsal opening of the new Tivoli with Giroflé Girofla. It was the hottest night of the year, and there was not a perfect standing collar in the house. Little Maze Edwards turned up with an immaculate dress shirt, and at half-past 8 the bosom looked like the side of Joe Cawthorne's concertina when in action. I met Clay Clement there, too. He had been rehearsing Mathias in The Bells all day, clad only in a weary smile and a suit of gauze underwear. He opens in Waukesha next week, for a few Summer resort performances, and then goes to Kansas City for the regular opening. His prospects are fine, and his prize stand of bills is a wonder.

It is reported that Clement's manager, Ira La Motte, will give up his lease of the Schiller in order that he may devote his entire time to his star. The lease is on the market, but this will not interfere with the Henderson light opera season, which may run on indefinitely at the house.

But to go back to the Tivoli—although I hate to go back there in this weather—Newt Morganroth and Manager W. A. Edwards have beautified Havlin's old place so that you wouldn't know it. It is bright and cozy. There is a fine café, cooling drinks are served, a good performance is given by an excellent company, and there is a concert after the show until midnight. It ought to be a winner.

Maybe it is because the show business is so discouragingly bad here, but the fact remains that managers are bringing their sons up in the legal line. Manager Louis Sharpe's boy is a lawyer, and the other day one of Colonel John Havlin's sons had a case before me. I expect any day to see Willie Davis come staggering into my court under a pile of law books.

Eddie Foy is busy with two benefits—one for Billiardist Jake Shaeffer, which takes the form of a billiardist-actor ball game at the West Side Park Aug. 14, and the other for J. W. Kelly's widow, which will be given at the Columbia some Thursday afternoon next month. Will Davis has offered the theatre.

Manager Tom Prior is doing wonders at the Ferris Wheel Park with his big vaudeville show.

Treasurer Hugh Quarles, of the Columbia, and Frank Dollam have just returned from Rock Island, total wrecks, having enjoyed the hospitality of Billy Cotton and Jim O'Connor.

Thursday night was Ross and Fenton night at the Masonic, and the two clever people did a travesty on Oliver Twist. Charlie purchased for 60 cents a pair of Bill Sykes shoes that he would not take $10 for. They fit as well as the Hessian boots that W. H. Thompson sent back to Brooklyn.

The Bohemian Girl has made such a hit at the Schiller that it will be continued through this week, The Chimes of Normandy being postponed until next Sunday. Last Wednesday, one of the hottest days we have had, the "bargain matinee" at the Schiller broke the record. The house seats about 1200, and over 1600 were packed in, ninety-nine per cent of them women. The receipts were over $400, with a quarter the highest price.

The public opening of the Tivoli occurred last Saturday evening, and there was a large crowd in attendance. An old opera will be revived next—The King of the Gauls.

The season at the Grand Opera House opens Aug. 23, with The Midnight Bell. Digby Bell and Laura Joyce Bell are the stars.

Last week "Punch" Wheeler did not work for the Lake Shore Road, as he had run out of cards. He had some new ones printed and is again on deck.

Len B. Sloss sends me Carrie Dunn for the album, speaking of soubrettes, but he neglects to state just exactly what Carrie did. Now that Mose Gunst has went I should like to know about this.

Here is the answer to Charlie Ross's conundrum, propounded in my letter of last week: "Because the higher the fewer." I think it is one of the best I have ever heard.

The regular season of the Alhambra opened yesterday with two performances of Darkest America.

Last Saturday evening the Academy of Music opened its regular season with Coon Hollow.

A man with the finest set of populistic whiskers I ever saw was brought before me in the Police Court the other day, charged with disorderly conduct. When my clerk looked up and saw the luxuriant hirsute growth, he exclaimed: "They're off in a bunch."

The one hundredth and farewell performance of The Gay Parisians will take place Wednesday afternoon. Sadie Martinot replaced Miss Busby in the cast to-night.

Manager Powers will go to Delevan Lake, Wis., with his family, to stay until September, when the regular season of the house opens.

Saturday occurred the annual picnic of the Elks at Burlington Park. There was a big attendance and the usual enjoyable programme.

James A. Shesgren will leave the Schiller to go with Clay Clement.

Big Bill Lange, Chicago's crack centrefielder, will go with Eddie Foy in Off the Earth.

She was an Irish woman, the mother of eight "childer," and she had the old man arrested for being drunk. She didn't want him locked up, and she said to me: "I don' care how much he drinks, Yer Honor, as long as he keeps his mouth shut."

BIFF HALL.

BOSTON.

Another Carmen for the Field—News of the Hub's Fall Openings.

[Special to The Mirror.]

BOSTON, Aug. 10.

Boston has a new theatre, which was opened to-night with Katherine Rober in a new version of Carmen. It was different from that played here last Spring by Elita Proctor Otis. Since the Grand Museum closed its doors last Spring a tremendous overhauling has taken place, and as a result, one of the prettiest places of amusement in the city has been constructed.

Two years ago the series of living pictures at Keith's Theatre was the most remarkable show in Boston, but they have been far surpassed by those presented to the public for the first time to-day. A private view of them was given last evening, and all of us who were present declared them the most artistic ever seen in Boston.

The Columbia promises to have a successful season, which opens 15 with The Black Crook. George W. Sammis, who is to be the resident manager, has been in Boston the past week, and his hustling promises to result in the same success which attended the place last year. Among the attractions which have been booked are: Steve Brodie, Andrew Mack, Chauncey Olcott, Joseph Murphy, and the attractions of Davis and Keogh, Jacob Litt, and W. A. Brady.

The Grand Opera House will open 17, with May Blossom, presented by a stock company headed by Nadine Winston, and including Agnes Murray, Herbert Chesley, Edwin Boring, J. K. Keene, James Levering, and little Bessie Eberth. In the supplementary vaudeville the stars will be John C. Rice and Sallie Cohen.

The Bowdoin Square will be opened 29 with The House of Mystery. This will be its initial performance in this country. Manager Atkinson has not planned to make any other special productions except his own this year; but he will have among his bookings for the coming year, Lewis Morrison in his new play, The Indian; Maggie Cline in On Broadway; W. H. Power's Shannon of the Sixth, which, by the way, will be the only play of the season to run two weeks.

Rich and Harris, Field, and Frohman have established a scholarship at Nelson Wheatcroft's Dramatic School to be competed for among students of the various musical colleges in this city who may be desirous of adopting the operatic stage as a profession.

Charley Metcalf has incurred the everlasting displeasure of his former friends in Boston by not saying a word about the addition to his family, which was made several months ago. Mr. and Mrs. Metcalf are the proud parents of the handsomest boy that has been at Nantucket this Summer, and his father will receive all sorts of congratulations when he comes to Boston next week.

In a personal letter written to a friend in Boston, Olga Nethersole speaks with pardonable pride of the kind treatment and enthusiastic support which she found here, especially among the rank and file of working women—the writers for the press. As this friend was one of the newspaper women who interviewed Miss Nethersole here, this letter effectually answers the untrue statements which have been floating about the exchanges.

Boston will be the first city in America to see The Hand of Destiny, as Les Deux Gosses has been christened for use upon the American stage.

JAY B. BENTON.

CLEVELAND.

The Beggar Student at Haltnorth's—The Cleveland Opera Season—Current News.

(Special to The Mirror.

CLEVELAND, Aug. 10.

The Cleveland Theatre was opened for a preliminary season last Monday, Al. G. Field's Darkest America company playing an engagement of five performances to good business, considering the weather.

Charles La Marche's pleasant Summer resort did the banner business of the season last week, and to-night Haltnorth's Garden Theatre is crowded by a fine audience to hear The Beggar Student.

MR.
CLAY CLEMENT

BARON HOHENSTAUFFEN in
"THE NEW DOMINION."

MATHIAS in
"THE BELLS."

Management IRA J. LA MOTTE, care KLAW & ERLANGER'S EXCHANGE.

A Barrel of Money at the Cleveland Theatre to-night opened to a large audience, and will remain all week, giving the usual matinees Tuesday, Wednesday, Thursday, and Saturday. This attraction opens the house regularly for the season, and is the initial attraction under the new management of Brady and Stair, but the smiling face of Manager Charles Henshaw is still in evidence, as he will continue to look after the firm's interests at The Cleveland and Lyceum theatres. Mr. Henshaw has managed these popular places of amusement for the past twelve years.

Euclid Beach Park has been visited the past week by thousands of people. This resort has Pawnee Bill's Wild West Show, which is a very creditable organization, having many wonderful performers, giving a fine exhibition twice each day. In addition, the management of the Park give two free vaudeville performances daily.

Scenic Park still has for its attraction The Sacred White Elephant, and the theatre is playing Centennial Frolic of Greater Cleveland by a good company.

Saengerfest Hall continues to produce Edison's Vitascope, and each week the management gives a change of bill for their vaudeville performance.

Manager La Marche intends to keep the Garden Theatre Opera company on the boards until Sept. 10. Mr. La Marche is considering the advisability of establishing Haltnorth's Theatre all the year round.

WILLIAM CRASTON.

PHILADELPHIA.

Three Theatres Open Saturday—Gay New Yorkers at the Lyceum—Notes.

(Special to The Mirror.)

PHILADELPHIA, Aug. 10.

We are now undergoing the hottest weather of the Summer, the temperature averaging 96°, and the professionals who are now working here have indeed a hard time, as at midnight the heat seems more oppressive than during the day and sleeping is out of the question. In spite of the terrible weather condition, three theatres announce that their opening for the season will take place Saturday night next.

The Castle Square Opera company at the Grand Opera House are to-night singing Boccaccio with Louise Essing in the title-role. The opera has been handsomely staged and is presented with a strong cast and chorus. For next week, Il Trovatore. The one hundredth performance of the Castle Square Opera company in this city will be celebrated on Aug. 20.

Frank Howe, Jr., manager of the Walnut Street Theatre, announces among his bookings, In Gay New York, Fanny Davenport, Roland Reed, Robert Hilliard, Sporting Duchess, May Irwin, The Liar, Les Deux Gosses, Pete Dailey, and The Polar Star.

The opening attraction at the National Theatre on Aug. 15 will be Hal Reid's Human Hearts, the author enacting the role of the hero. Gotthold's Gigantic Combination follows week of Aug. 24.

Lumiere's Cinematographe is a great card at the Bijou Theatre, and produces a fine assortment of life-like pictures in realistic motion. The new vaudeville programme introduces the Eddy Trio of acrobats; Master Stanley Peabody, boy soprano; Acme Four, Frank Bryan, Mazuz and Mazette, George F. Hall, Nelson and Milledge, Whitney Brothers, Riley and Hughes, McNulty Sisters, Dave Daly, and Loring and Leslie.

Forepaugh's Theatre, with a standard stock company, inaugurate the season 15 with The Ensign. A bicycle checking room, free of charge, has been added.

Charles H. Yale's Forever Devil's Auction company have been rehearsing here for the past week, and opens the season of Gilmore's Auditorium Aug. 15 for week. The company includes Annie Hilton, Wilfred Holden, Madge Torrence, Mayme Mayo, dancing soubrette; Emelia Bartoletti, Adele Amore, Anna De Biase, from Italy; Lucia Cuerbo, Richard T. Browny, in the role of Toby; Testar troupe of seven comic bicyclists; Turner and Frobel, the Lovellos, and William Ruge, the little Devil. A new feature this season at the Auditorium will be free service of the District Telegraph by messengers for securing seats in advance.

The Eleventh Street Opera House this season will be devoted exclusively to minstrely, opening in September with George W. Barber as lessee and George S. Hetzell as business manager.

The Fall and Winter season of the Lyceum Theatre opened to-night under the management of J. G. Germon, who has for years made this house popular and profitable. H. F. Seymour's Gay New Yorkers is the attraction and is a new departure in burlesque. The opening introduces the entire company at a Mardi Gras ball, with brand new costumes, scenery, and effects. A fantastic Faustine Up to Date, with electric designs, is a pleasing feature. The company comprises Lionel Lawrence; John Cranz, whistler; Girard and Gaylor, Ed Rogers, Weston and De Veaux, Mayne and Nelson, Carrie Sanford; Allie Vivian, the English Coster singer; Clarice Vane, Margie Mason, and a chorus of twelve young women. For week of Aug. 17 Howard Burlesque company.

The Lorellos, in their high wire cable and flying trapeze act, are giving entertainments to which no admission is charged, at Cape May Point. They are paid for their services by the hotels and railroads, the object being to attract crowds.

Pain's Pyro-Spectacle Company in their attachment on the Lincoln Park Boats, have thus far not been able to make any headway, as our courts refused them the authority to dispose of the steamboats until the third Monday in September; as the receivers had until that time to enter security and move to squash the writ.

The New York Opera Company are still working hard at the Pier, Cape May, with change of opera nightly.

S. FERNBERGER.

CINCINNATI.

Warm Weather Helps the Summer Shows—Indians, Excursions and Various Notes.

(Special to The Mirror.)

CINCINNATI, Aug. 10.

The weather is now what the Summer resorts have needed and managers are in hope that they may be able to make up for the depression of the early Summer.

The Sioux Indians and their reproduction of the Custer massacre are drawing crowds to the Zoo nightly, and they will be here another week.

Miller's Royal Circus has brought its engagement to a close. It has a number of splendid acts, all properly appreciated by the patrons of the park. Saturday night was given over to electric light bicycle races; any number of crack riders participated.

John Noonan has brought a decided novelty to the Ludlow Lagoon, the new phantascope. It was first exhibited yesterday in conjunction with a high class specialty performance.

An excursion of 8000 file workers from Zanesville came here Saturday, and stayed over Sunday. The people literally left barrels of money behind.

Mique O'Brien, for many years the clever and popular dramatic critic of the *Tribune* and the *Times-Star*, has accepted the position of advance agent with the Joseph Callahan Faust company. He is an A1 man for the place. Phil Simmons manages the company.

Charles Shaw, who is to manage Robinson's Opera House, now under control of Brady and Stairs, is in town. The house opens next Sunday with A Barrel of Money.

E. D. Howell's device for reproducing base-ball games will occupy the People's during the absence of the "Reds" from the city.

WILLIAM SAMPSON.

ST. LOUIS.

The Mascot Closes Uhrig's Cave Season—Said Pasha at Koerner's—Gossip.

[Special to The Mirror.]

ST. LOUIS, Aug. 10.

Manager McNeary's company at Uhrig's Cave gave a splendid performance of The Bohemian Girl last week, commencing Monday night. Laura Millard took the part of Arline until Wednesday night, and sang the numbers allotted to the character most artistically. Her charming rendition of "I Dreamt I Dwelt in Marble Halls" was repeatedly encored each night. Wednesday Miss Millard, who had been ill with a cold for several days the previous week, found that she could not continue without injury to her voice. So Bertha Holly, a member of the chorus, took the part on short notice and proved an excellent substitute during the rest of the week.

William Porteus sang the part of the Count. His singing of the "Heart Bowed Down" and "A Soldier's Life" received plaudits each night. Rhys Thomas, Stanley Felch (who made his first appearance this season), Minnie Bridges, and Gertie Lodge were also applauded for their good work. To-night Gertie Lodge is featured as Rocco in The Mascot.

Said Pasha was given by the Al Fresco Opera company at Koerner's Park last week, and large audiences saw the excellent production. The part of Serena was taken by Amy Leslie, who proved a handsome boy, and gave a performance full of chic. Her singing of the waltz song, composed by Mr. Reynolds, the musical director, was the recipient of several encores. The part of Alti was taken by Helene Salinger, whose singing was liberally applauded, especially in the case of an interpolated song in the first act. Marie Bonsall, who made her first appearance with the company, established herself as a favorite with the audiences by her artistic performance of Bullah. James Gurville and Jack Shields were thoroughly satisfactory as Hasson Bey and Terrano, while the comedy work of Herbert Salinger and Charles Boyer as Habad and Nockey, respectively, was very funny. Harry Hanlon made an excellent Said Pasha. The interpolated quintette, "Starlight," from The Wizard of the Nile, was a feature of the performance. The chorus did specially good work, and the costumes were very handsome. To-night, Olivette will be given.

The Standard Theatre was opened for two performances yesterday by Richards and Pringle's Minstrels, headed by Billy Kersands.

Alexander Spencer, musical director of Uhrig's Cave, will take his annual benefit on Thursday night, Aug. 13.

Large audiences are attending the minstrel performances at Forest Park Highlands, where

"FACTS ARE STUBBORN THINGS TO COMBAT." READ THOSE BELOW.

THE LILLIAN LEWIS PRODUCTION OF

AN INNOCENT SINNER

A new character comedy drama by Lillian Lewis and Lawrence Marston, equipped with a lavish and beautiful scenic production.
Prepared by Rough Platzer and Caldwell,

Opens Season September 3d, at Hyperion Theatre, New Haven, Conn., and continues in high-class theatres season '96-'97.

COMPANY ENGAGED.

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HARRY HARVEY
ELEANOR CAREY
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ACT II.—Home of Mrs. Smiley.
ACT III.—The Tall Oaks of Ridge Top.
ACT IV.—Hinda's Cab'n.

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Billy Rice is holding forth. The performances at the Suburban, where Papinta danced last week, are also well attended.

Laura Millard will not sing any more at the Cave. She has signed for a season of thirty weeks at the Castle Square Theatre, Boston, to sing prima donna roles, and will leave this week for New York.

Manager McNeary has decided to bring the season of the Cave to a close after the production of The Mascot this week.

W. H. Hubbard has been engaged by Manager Maurice Hageman, of the Al Fresco Opera company, as stage manager and to sing baritone solos. He arrived last week.

J. J. Jaxon, manager of Castle Square Theatre, Boston, were in the city last week. So was E. H. Macoy, manager of Pain's Last Days of Pompeii.

Stanley Felch has signed to do comedy parts with the Castle Square Theatre company of Boston next season. W. C. Howland.

WASHINGTON.

The Summer Stock Season Closed—Frank Dumont's Many Burlesques—Notes.

(*Special to The Mirror.*)

Washington, Aug. 10

The Summer season of comedy closed at Rapley's New National Theatre Saturday night with a complimentary testimonial to Frederick Bond. The usual comedy closing night audience was on hand, filling every available space. The company was given an individual reception and were each the recipients of handsome floral tokens of regard. The bill was The Magistrate and the one act play, A Tragedy Rehearsed. At the close farewell words of regret were spoken. To night the attachés benefit, when a mixed programme is enjoyed by a large audience. The stock company present Sydney Grundy's comedy, The Snowball, and Mary Sanders and William Boag were seen to admirable advantage in the balcony scene from Romeo and Juliet. Others to contribute were Tony Cummings, comic songs; Irma Gertrude Callahan, contralto solos; Henry Jaeger, flute soloist; Edna Harris, danseuse; Emma Sauter, recitations; Abbie Johnson, comedienne, and the Lafayette Quartette. The house will remain closed until the regular opening.

Edward H. Allen will continue his connection with the Grand Opera House as resident manager for Kernan and Rife, the new lessees. The season opens August 24 with the Emma R. Steiner Opera Company in Amorita.

Both of Manager W. H. Rapley's houses commence the Fall and Winter season on the same date, September 14. The New National Theatre with Robert Downing, and the Academy of Music with Northern Lights.

A change is made in the opening date and attraction of the Bijou Family Theatre. Instead of the Susie Kirwin Opera Company opening the house, August 22, Daniel Sully in the Millionaire will commence the season one week later, 29.

The opening of the season at Kernan's Lyceum Theatre will occur Aug. 15, the attraction being Cyrene's High Class Vaudevilles.

Manager Fred G. Berger has completed all arrangements for the production of Sol Smith Russell's new play by Martha Morton. It is to be called A Bachelor's Romance. The management and star think so well of the play that they have abandoned the repertoire, and will devote the whole season to this new piece. The play will be produced at Milwaukee Sept. 21.

Notwithstanding the cares and duties as manager and director of Dumont's Minstrels, Philadelphia, Frank Dumont has been a busy man on the outside, and he will have his name up as author of a major portion of the burlesques that will close the entertainment of a number of burlesque shows this season. He has written four for Ed Rush's White Crook Enterprises—Excelsior, Near Gay New York, The Broadway Girl, and Yankee Doodle Lads and Lassies; one for each of Rice and Barton's companies—Wicked Paris, and Coney Island's Midway; two for Joseph Oppenheimer's Fay Foster company, namely, The Camping Out Party, and One Night In a Sleeping Car; a new afterpiece for Sam Devere's company, entitled, Two New Wives; two for J. D. Germon's Philadelphia Lyceum Theatre Extravaganza company, The Palace of the Moon, and New Black Crook; and for T. E. Miaco's City Club company, The Sporty Duchess.

Eugenie Blair (Mrs. Robert Downing) has been complimented by A. Tregina, of the Marine Band, in the naming and dedication of a new caprice gavotte, which he calls "The Eugenie." It is a beautiful composition, as charming as the talented lady for whom it is named.

Frederick Bond will shortly originate the leading comedy character in W. H. Smythe and Myron Rice's new play, My Friend From India. The part is that of a Kansas City pork packer who storms New York aristocracy with his millions.

Managers Metzerott and Luckett have selected as the leader of the orchestra of the new Columbia Opera House, William Sautleman, for a number of years connected with the Marine Band. The management of this house intend to have the best orchestra in the city, many among the members being accomplished soloists.

Ridge Waller, last season one of Sam T. Jack's business managers, will manage Rice and Barton's big vaudeville company next season.

I ran across Lew Dockstader on a recent visit to Philadelphia. He was mounted on a tandem bike, presented to him by the makers. Lew was unaccompanied, and looked handsome on the machine. I was invited to ride, but, not being an acrobat, declined the mount, and the brilliant and witty negro delineator was obliged to seek a fellow scorcher elsewhere.

Frank Dumont has an excellent article in this month's *Sothoron's* on old time minstrelsy, showing copies of pictures in his possession of Edwin P. Christy, J. D. Rice, Dan Bryant, George Christy, Eph Horn, Pony Moore, R. M. Hooley, and the four originators, Dick Pelham, Billy Whitlock, Frank Brower, and Dan D. Emmett.

Bertha Lucas, the Washington violinist, has been engaged to take part in the musical programme of the Chautauqua Assembly at Lake Park, Md.

Bert A. Marburg has signed with Richard Mansfield to play second character business and old men next season. John T. Warde.

◆

DONTS' FOR ONE NIGHT STANDS.

Actors who play in towns of from 5000 to 15,000 inhabitants are annoyed by a thousand different things, of which people living in a city never dream. In this day of newspapers, telegraph, etc., if one out of every fifty would read the amusement column, the companies visiting would do better business. Of course, actors are "sized up" the moment they reach town, and everyone rushes to the door to see them; hence the designation, "rubber-neck."

Here are few "Don'ts" for the one-night stands. Don't tell the actor as soon as he gets into town: "You won't do anything. Uncle Tom's Cabin was here last week and took all the money in town." The actor knows all this; besides it is none of his business. Give your information to the manager. He meets your class every day and is used to it.

Don't ask: "Where do go from here? How did you do in What Cheer, Ia?" The actor doesn't know, and, if he does, will most likely tell you a lie.

Don't try to get acquainted with the actor thinking you will get to meet some of the ladies in the company, for you won't.

Don't tell the actor you were in Chicago last week and saw a great "troupe," and that only "snides" come to your town; the actor knows this.

Don't sit around the hotel office, waiting for the "show people" to come home in order to stare them out of countenance. Go home, and see that your folks have got there safely.

Don't give the bell boy money to take a note up to one of the ladies. Her husband may be there and it might not be as pleasant as you expected.

Don't treat the actors like dogs if they go to your hotel. You don't give rates to lose money.

Don't smash scenery, trunks, etc., because you didn't get passes for your family and relatives; nine out of ten in your town are looking for the same courtesy.

Don't, if you are fortunate enough to get acquainted with some of the "show folk," tell them Mr. Blank didn't do his part well. The actors know you played the leading part in Among the Breakers, and that you could do better. They know that is the reason you are working for eight dollars a week.

Don't think the actor is mashed on the girl you have taken to the play, because she flirts outrageously with him.

Don't, if you are night clerk in the only first-class (?) hotel (rates, $2 single, $1.50 double), leave your instructions to cook hanging in the office where the actor can see them. For example:

Call *troupe* at 8 A. M.
Buy 3 lbs. Round steak.
Buy 20c Bacon
Fry *two* (2) *Quail for Commercial.*

Grif.

◆

IN SUMMER PLACES.

Ernie Veronee, who will star next season in The Buckeye, managed by Veronee and Lee, has been at Mount Clemens for a fortnight.

Victory Bateman is spending a few weeks at Asbury Park.

W. E. Horton reports among late professional arrivals at Mount Clemens, Frank McNish, Nate Moore, treasurer Chicago Auditorium; Frank Camp and Tony Williams. Joe Kelly and Charles A. Mason have formed a partnership and will go with Ward and Vokes. They have a bright, up-to-day, specialty to be introduced in the first act of A Run on the Bank. The Si Plunkard company commenced rehearsals Aug. 10 at the Opera House, where their season opens Aug. 17. Sadie Hasson will be a member of the company this season, and so will Master Jay Shattuc. Charles W. Young has signed with Jacob Litt's Woman in Black company. Harry Kelly has signed with the Lillian Russell company.

Gladys Lee is at Atlantic City.

Mrs. Charles Peter, of The Sunshine of Paradise Alley, and Mrs. Owen Marlowe are at Asbury Park.

Ethel Marlowe returns this week from Jackson, N. H.

Nellie Brooks Mestayer is at her home in Connecticut, whence she soon goes with her mother to Cape May. She is an enthusiast in cycling, driving, and fishing.

William C. Andrews, who starred last season in My Wife's Friend, is passing the Summer at Asbury Park.

Walter Perkins has gone to his home in Maine for the next three weeks.

◆

Frederic Lotto. At liberty. Address Mirror. ⁂

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OBITUARY.

William Brantford, a comedian and vaudeville performer, died at St. Vincent's Hospital, in this city, last Thursday, of peritonitis. He had been prominently connected with Rice and Barton's companies, and was buried by the Brooklyn Lodge 22, B. P. O. E., of which he was a member. He was about thirty-five years of age.

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LETTER TO THE EDITOR.

A CRITIC'S SUPERFICIALITY.

New York, Aug. 5, 1896.

To the Editor of The Dramatic Mirror:

Sir.—Hillary Bell, as dramatic critic of the New York *Press*, devotes his attention during the Winter to criticisms of the drama. Now that Summer is here and matters theatrical are languishing Mr. Bell finds that seasonable copy is scarce. He indulges, therefore, in idle reminiscence and vague speculation.

In the *Press* of Sunday, Aug. 2, he filled two columns with incoherent generalizations about Oscar Wilde, his future, and his supposed influence upon the modern drama. Usually a conscientious and truthful critic, Mr. Bell, in this instance has been carried away by his argument.

In considering "the present apathy of the English drama," he says that "Wilde toppled into misfortune certain of the finest writers in England." He attempts to prove that immediately upon the success of Wilde's Lady Windermere's Fan, Pinero, Jones, Grundy, Buchanan, Hatton Chambers, and Stephenson imitated Wilde with partial success, which success was disturbed seriously by the brilliant wit's enforced retirement into private life.

This, apparently, is a most convincing explanation of the recent failures of the authors Mr. Bell names; in reality, it is a charming vagary, logical as are all vagaries, and deserving of as much consideration.

Let us take in order the dramatists instanced by our critic: "Sydney Grundy wrote Sowing the Wind." This, says Mr. Bell, was an imitation of Wilde. Nonsense! Grundy is Grundy, except when he adapts.

"Pinero had given us The Squire, Sweet Lavender, and other excellent pieces." After the production of Wilde's first "society play" (odious phrase) Pinero "blended the Wilde-Ibsen styles ingeniously, and produced that notable work, The Second Mrs. Tanqueray." Notable, indeed, but was it inspired, even in part, by the clever Irishman? Pinero owes nothing to Wilde. If he has been influenced by any author, it has been by Ibsen, whose spirit has pervaded the entire modern drama. Pinero is the English Ibsen, an Ibsen with an astonishing technique, an Ibsen who has produced advanced plays years before Wilde became a satiric and ironic commentator, in dramatic form, upon the fads and foibles of contemporary society. What is The Squire but Ibsen? What are The Hobby Horse and The Profligate but Ibsen? Has Mr. Bell never heard of the two latter plays?

"Henry Arthur Jones deserted his early principles to write that specious but rubbishy imitation of Dumas called The Benefit of the Doubt." Where does Pinero come in? This, however, is an obvious slip. The Case of Rebellious Susan was in Mr. Bell's thoughts, even if his pen played truant. Did Wilde inspire Susan? By no means! The plot of that amazingly clever play, Mr. Bell to the contrary notwithstanding, was an old idea of the author's, rewritten and spiced with New Woman jokes. That this was a fact was apparent to the most superficial observer.

Jones's The Dancing Girl came before Wilde's plays. What, to follow Mr. Bell's argument, is The Dancing Girl but Wilde? However, this play was clearly Dumas'. What was the philosophizing Duke of Guisebury but the old type of Dumascan raisonneur? He talked epigrams to everyone, even to his dog; he delivered them, too, in the Wilde fashion. But The Dancing Girl antedated Wilde. Where is our critic's argument?

"Haddon Chambers perpetrated that appalling thing, John-a-Dreams. What had Wilde to do with Chambers? The author of Captain Swift is a dramatic trickster, and his situations are French. Witness The Idler.

"Clement Scott turned his attention from Dora to Denise. To learn that stolid Scott imitated Wilde is laughable. Besides, Denise was adapted to order for Olga Nethersole, and owes its revival to the fact that Miss Nethersole is accustomed to act hysterical heroines.

Passing over Mr. Bell's references to those nonentities, Gattie, Hanan, Jerome, one learns that Wilde "hypnotized even that mixture of wit and madness, G. Bernard Shaw." This is delicious! Mr. Shaw is the most advanced of Ibsenites, and his smartness is not the smartness of Wilde. Read The Quintessence of Ibsenism, Mr. Bell, and see who is Shaw's favorite dramatist.

Coming to Wilde's fancied influence upon American plays, Mr. Bell says that Aristocracy was a Wilde play. Aristocracy was Bronson Howard alone. Its irony was too subtle for the commonplace portion of our audiences; its success, therefore, was not so pronounced as that of The Henrietta and Shenandoah.

"Henry Guy Carleton has been silent since That Imprudent Young Couple, which was a weak imitation of Wilde." Silent! Ambition followed That Imprudent Young Couple, which was *not* an imitation of Wilde. Its non-acceptance by New York was simply one of New York's caprices.

"Augustus Thomas's New Blood was Wildeism tempered with Ibsenism." Really! . . . . . And now one comes to Mr. Bell's joke. "We have known a great many authors who went to disaster through Wilde." A great many! As one reads that, one is again at school. How many authors make a great many? There one has a delightful problem. Seventeen? Mr. Bell has instanced seventeen. Where are the rest? Perhaps Wilde's "strange, unhealthy, Svengali-like influence" also cast spells over Ibsen, Dumas, Sudermann, Hauptman.

Although Mr. Bell troubles himself to study Wilde's influence upon English dramatists, he does not notice the younger Dumas's influence upon Wilde. What are the leading characteristics of the Wilde plays? (Vera, Wilde's first effort, and Guido Ferranti, which belongs to the poetic drama, are not to be considered in this connection.) At a first glance one observes the elegance and superfluity of the wit and the author's contemptuous disregard for the orthodox rules of dramatic construction. At a second view one sees how Wilde revived in his dramas the long Dumascan line of raisonneurs, or commentators; how he presented English prototypes of Rémonin, Des Lyons, De Jalins, and the rest of Dumas' moralists.

Take the principal satiric characters of Lady Windermere's Fan, A Woman of No Importance, An Ideal Husband and The Importance of Being Earnest. Compare them with the platitudinous heroes of l'Ami des Femmes, the Demi-Monde, etc. It is obvious that Wilde was influenced by Dumas.

It seems to me that Wilde's elegance was greater than that of the Frenchman's, although his subtlety was less. Both dealt with the great sexual question, both busied themselves with the Eternal Feminine. Both were dramatic moralists; both, occasionally, were artists. And if Dumas were the greater dramatist (in relation to this, however, consider Wilde's theatrical inexperience) the Irish was the greater wit. His comedy scenes were genuinely comic. He was prodigal of wit. So, indeed, was Sheridan. Is he censured for it? Wilde's epigrams were insincere, they say, his dialogue artificial. Not so much so as Sheridan's. But was Wilde insincere? Where is the insincerity in "Nowadays people know the price of everything, and the value of nothing?" or in "Experience is the name we give to our mistakes?" It was Wilde, too, who, speaking through the lips of the American girl in A Woman of No Importance, said that "In America we have no caste. Our American society is composed simply of our good men and our good women." (Would that this were wholly true!) Does that ring false?

The resultant impression one receives from such a criticism as this of Mr. Bell's is crudeness. The criticism, for one thing, is too long; he wrote it, too, in a hurry. Condensation is what he needs. Of all literary errors, loquaciousness is the gravest. When one writes too much (as in our critic's instance), one is apt to make mistakes. Robert F. Roden.

◆

Frederic Lotto. At liberty. Address Mirror. ⁂

Actors and Managers can communicate directly with American Dramatic Authors by addressing them at

American Dramatists Club,
1440 BROADWAY, NEW YORK.

By sending particulars of their needs to the Secretary (Charles Barnard) as above, general notice will be issued to the members. Information also as to proprietory plays already produced.

Lucile Sturges
Proctor's Pleasure Palace this week.

Wm. J. Rostetter
Musical director, Princess Bonnie, '95-'96. 77 W. 91, N.Y.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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The Largest Dramatic Circulation in America

TO ADVERTISERS.

Patrons of* The Mirror *are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

CURRENT AMUSEMENNS.

HAMMERSTEIN'S OLYMPIA.—Fregoli.
KEITH'S UNION SQUARE.—Vaudeville.
KOSTER AND BIAL'S.—Vaudeville, 8:15 P. M.
TONY PASTOR'S.—Vaudeville.

There are some things about court theatres interesting to the profession of this country, where a governmental subsidy need never be expected. The Emperor of Germany, finding that the royal theatres of Berlin cannot compete with assisted theatres in other parts of Europe, has increased the subsidy for them 200,000 marks out of his privy purse, although the administration of the Berlin court theatres under Count Hochberg seems to be so economically keyed that possibly a new intendent rather than an increased allowance will be necessary before the Emperor's ideas of sumptuosity shall find fulfilment. From Dresden, however, there recently came intelligence of more legitimate note to those concerned in the theatre here. It appears that the director of the Dresden Court Theatre appropriated as his own the play of another submitted for his judgment. The theft was established, and upon the demand of the press the director was forced to resign. This, certainly, is one admirable illustration of the justice that sometimes marks the conduct of the foreign theatres, whose directors are held responsible in more ways than one.

An enterprising firm of managers who believe in a style of drama akin to a form of literature which critical custom has designated as yellow-covered show consistency upon occasion by employing as actors in such plays notorious persons or outlaws whose individualities fit the particular dramatic crime. One of this firm's latest ventures is a piece that will seek to realistically represent the exciting robbery of a train, and several toughs who have in the past made a specialty of this sort of enterprise in the West are announced to give a lesson in their handicraft in the play. To the lover of dignity in the theatre the disciple of this kind of realism may at least remark that while these train robbers are at work honestly for pay in a fictitious exposition of their method, there will be left at large fewer persons who really rob trains.

It is true that for the coming season—as was the case last season—a majority of the more pretentious plays announced for production in this country are of foreign origin. But it is also as true that there is a larger number of American plays in prospect for the immediate future than usual, as it is that the relative percentage of dramas that have failed during the past two seasons reflects more discouragingly on the foreign than on the native drama.

WHAT NEXT?

The recent political convention at Chicago—sometimes called a democratic gathering and frequently since its happening, under campaign excitement, referred to as nondescript—afforded at least one clear-cut proof of the frenzy for vaudeville entertainment that afflicts the mass.

It will be remembered that a woman dressed according to the populistic idea of the Goddess of Liberty—although there is in recollection no newspaper description of this personator that would associate her with the beautifully-curved and statuesque personage who for many years has lived in the eye of the public as typical of freedom's handmaiden—and a man habited in accordance with the popular idea of Uncle Samuel, modified by rural Long Island tailoring, appeared jointly and were received with enjoyable acclaim by many in the audience while they were offensively deprecated by others entitled to seats.

This "turn" had no evident effect for the nominations made, and it is difficult to make it illustrate any particular plank in the platform adopted. But that it was a bit of testimony to the prevailing tendency for amusement is beyond gainsaying. If it had been intrinsically meritorious, however, we should before this have seen the "team" on one of the new York roof-gardens. Vaudeville managers go further than Chicago—to wit, all over Europe—in search of novelties; and if this exhibition had possessed a novel value, its makers would have been offered big money to repeat it in opposition to the political show.

Perhaps the Chicago convention eruption of vaudeville was not, after all, the most notable evidence of the popular grasp of this form of amusement. Here in New York, with a dozen places indoors and on roofs devoted to it regularly this Summer, the intending excursionist by water is seduced by its devices. One of the big steamboats that run down the Bay nightly to Sandy Hook and back offers as a special inducement a vaudeville show on deck, and the boat is said to be so crowded that little room is left for the performers. This would seem to cap the climax, and the coming season of colder weather might be expected to greatly contract the scope of variety entertainment, and possibly to confine it to its former demonstrations within its regular theatres. But such is evidently not the case.

The great department store proprietors of New York have for months been exercised over the proposed invasion of their field by a big Chicago firm, which has erected a great shop on Sixth Avenue in the centre of the retail district. These Chicago adventurers, it is said, propose to innovate in many ways, and they will no doubt make matters interesting to the mere looker-on as well as exciting to competitors and engaging to the army of the fair who have reduced domestic purchasing to a science. One of the novelties that likely rumor has mentioned in connection with this new enterprise is a vaudeville theatre within the walls of the new building. This theatre, it is said, will be the scene of a continuous performance, admission to which will be free to all purchasers of goods, and the seats graded to correspond with the value of purchases.

It will be difficult for other shops to compete with this kind of enterprise, under conditions otherwise regular; and the vaudeville theatres in the vicinity that depend upon the shoppers for their day performances will be forced to devise some sort of original "counter" attraction. Of course it will be out of the question for them to lay in stocks of dry goods and turn about competitively by giving ribbons, gloves, dress patterns, millinery, lingerie and what not as premiums on tickets bought for the show. What they may do in the way of retaliation is yet to be devised. Perhaps they will be forced to give entertainments so much better than those offered by the dry goods firm that the pleasures and profits of shopping—itself one of the dearest of women's pastimes—will be discounted. If the other dry goods firms establish theatres also, it may truly be said, at a moment when vaudeville seems to have reached the pinnacle of its possibilities, that really vaudeville is in its infancy.

The trouble that has disturbed the French Society of Dramatic Authors is interesting to American dramatic authors from a comparison in rewards that it suggests. The French society tries to enforce a minimum royalty of twelve per cent. on the gross for its members. While there are, perhaps, French dramatists who regularly exact a higher royalty than this on their plays, there are of course members of the society whose plays will not be accepted by managers at this valuation. It was recently discovered that a member of the society had engaged to remodel an old play for a Paris manager for a much smaller consideration than twelve per cent. Both author and manager were haled before the society, whose fiat is really potent; but upon the manager's threat to tell tales that might involve other members of the guild, there was a subsidence of society anger, and the matter rests unsettled. There undoubtedly are several members of the French society who have been willing to make their works public for less than twelve per cent. of the gross receipts, a royalty that few dramatic authors of any country can count upon.

The proverb that has to do with Satan, mischief and idle hands may be true of ordinary humanity, but it evidently has little relation to the theatrical profession. A large number of the profession are generally idle during the most trying season of the year, and yet accounts that associate that idleness with mischief are few indeed.

The exaggeration and imagination that afflict the newspapers at this silly season whenever their writers touch upon a topic that may be twisted into a theatrical sensation, were illustrated the other day when one of the great journals elaborated a street car incident in which the manager of a Broadway theatre was declared to have been a figure. The person concerned, it appears, was a messenger in the theatre!

PERSONALS.

Pitou.—Manager Augustus Pitou is enjoying few leisure moments these days. Besides supervising the California tours of his Mme. Sans-Gêne and Chauncey Olcott companies, arranging for the production of The Cherry Pickers, and looking after the bookings of the Grand Opera House, Mr. Pitou finds time to write the new play in which Chauncey Olcott makes his next New York appearance. For febrile industry, Mr. Pitou is without an equal in the ranks of producing managers. No blades of grass grow under his tireless feet.

Brigham.—E. S. Brigham, manager of the new Crawford Theatre, of St. Joseph, Mo., left town last Tuesday, having booked the eight theatres of the Crawford circuit with the very choice of road attractions.

West.—Florrie West, who is to star next season in The Bowery Girl, organized a "slumming party" which "did" the Bowery Thursday night. Miss West says the exploit gave her plenty of inspiration.

Howells.—William Dean Howells's adaptation of his own novel, The Rise of Silas Lapham, was made with the help of Paul Kester. Mr. Howells has offered it to William H. Crane, Joseph Jefferson, and Sol Smith Russell. As yet, the play has gone a-begging.

Van Biene.—Auguste Van Biene, the actor-musician who gives a *multum in parvo* entertainment after the style of Fregoli, is reported to have signed with T. H. French for a tour of this country.

Harris.—Manager William Harris, who has been summering in Maine, reached the city yesterday, and from now on will be found at his offices in the Garrick Theatre.

Bates.—Marie Bates returned last week from Nantasket Beach, and left for Pleasure Bay, where she will visit until rehearsals commence for Chimmie Fadden, in which she will again appear in her remarkable impersonation of Mrs. Murphy.

Irving.—Henry B. Irving has canceled his contract for an American tour, owing to his bride, Dorothea Baird, being under engagement with Beerbohm Tree, and will remain in England for the present.

Willard.—E. S. Willard's next American season will open at Boston on Nov. 10. He is now resting in the Black Forest.

Frohman.—Daniel Frohman, Bronson Howard, and Dr. L. L. Seaman completed on Aug. 1 a two months' cycle tour through England, France, Switzerland, Germany, Belgium, and Holland, having covered 1800 miles. They finished at Low's Exchange in London, where they were received by Mrs. Bronson Howard, Emma Frohman, and Edwin H. Low.

Fiske.—Harrison Grey Fiske has almost wholly recovered from the effects of his recent attack of typhoid fever. He left the Catskills yesterday, and after a day in New York will go to the seashore. Mr. Fiske will resume his duties on The Mirror early next month.

Robinson.—Anna Robinson is now at Trouville, France's most famous seaside resort, where she remains until Aug. 29, sailing in time to rehearse with a syndicate company, having refused several foreign offers—one from George Edwardes. Her Summer has been divided between London, Paris, and Aix-les-Bains.

Summerville.—Amelia Summerville has been engaged by Fred C. Whitney for the strong part of Baby Malone in Brian Boru, opening at the Broadway Theatre in October for a run of eleven weeks.

Miner.—The Hon. H. C. Miner and wife leave this week for Saratoga. After lingering at the Spa for a few days, they will go to the Adirondacks for the remainder of the month.

Coward.—Edward Fales Coward, dramatic editor of the New York *World*, has been overwhelmed with congratulations since Friday last. On that day Mr. Coward found himself the father of a handsome and athletic youngster.

Brooks.—Joseph Brooks and family returned to the city yesterday. After trying three different watering places, Mr. Brooks says he finally found some truth in the trite saying, that "New York is the greatest Summer resort in the world."

Edwina.—Edwina, the charming little dancer who made a hit with Pauline Hall's opera company, has been secured by Manager W. E. Gorman, as the bright particular light of The Green Goods Man.

Hayden.—Martin Hayden, who has been engaged in big theatrical enterprises in England for the past three years, returned home on Aug. 7.

McDonough.—Thomas B. McDonough, who has been fishing all Summer with Harry Kennedy on Lake Mooselookmeguntic, got back to town yesterday with a coat of tan an inch thick.

Clarke.—Annie Clarke will leave her home in North Edgecomb, Me., this week, to begin rehearsals with Charles Frohman's company in The Liar.

Wilson.—Francis Wilson and company began work last Thursday on Half A King. The opera will be rehearsed six weeks before the curtain rises on the first performance.

LETTERS TO THE EDITOR.

COPYRIGHT AND TRADE-MARKS.

DETROIT, Mich., Aug. 1, 1896.

To the Editor of The Dramatic Mirror:

Sir.—In reading this week's issue of The Mirror I found a letter with reference to the copyright law not protecting titles, and it prompted me to add a few words to the subject, which may possibly be of some value to certain readers of The Mirror.

The title of a book or play cannot be copyrighted—only the matter contained in it is protected (?) by the copyright. A person can secure, however, a trade-mark by applying and paying the proper fee to the Commissioner of Patents Washington, D. C. In other words, a person can patent a title in the form of a trade-mark, which is practically the same thing as a copyright, only much better, as it secures protection for a title beyond any question.

When a trade-mark is issued to any person, company or corporation, record is made of it and is kept on file in the United States Patent Office, which has not been the case in the past in the office of the Librarian of Congress, a very important branch of the government service, but one that has been badly mismanaged for many years, and where little or no record has been kept of the many thousand copyrights issued each year.

A searching investigation was made of this office sometime ago—I think during the Fifty third Congress—as to the method of doing business, etc., and it was found that the Librarian's accounts were in bad shape. This was attributed to the loose and unbusiness-like manner in which the work had been carried on for many years. Under the present law and manner of doing business the system of copyrights is faulty and defective, and really is of but very little value in the way of protection—as to titles, none at all.

J. H. Parish.

AN ACTRESS'S SERMON.

TROY, N. Y., Aug. 4, 1896.

To the Editor of The Dramatic Mirror:

Sir.—I have always been interested in your loyalty to the people your paper represents against the attacks of our "brethren" of the ministry, but are always forced to the conclusion that valuable space is wasted in seeking to vindicate the theatre from the attacks of such "Christians."

The human division of secular from spiritual has no sanction from the divine, and the world is a long time learning that "we are all the children of one Father." This boundary line divides the so-called spiritual life from the secular, and narrow-mindedness has made so much secular, and so little spiritual, that there is not room to live. Man and woman must of necessity live a secular life. He can only be spiritual—in the foolishly accepted term—as time and opportunity allow. He is therefore placed in a peculiar position, for as each individual must live his own life, he is invariably unjust to his brother, as he judges his brother from his own standpoint only, forgetting the Golden Rule, and the wise counsel which bids us "Have charity to all men."

Theology causes the death of all religions, and as each sect slowly departs from the fundamental truths of religion, *i. e.*, the Universal Fatherhood of God and the Universal Brotherhood of Man, it falls into error, uncharitableness and exclusiveness.

I believe, however, that the "profession" mistakes when it considers that the church, as a whole, is its enemy. The flagrant, arrogant, and often abusive, denunciator comes from the same mental level as do the degraders of our profession, the divorcees, plug uglies, and police-court notorieties, and the fool that condemns the many because of the few would apply the same rule to the church with disastrous results, for there also the good, bad, and indifferent form a strange compound.

Goodness, however, is not a profession—it is the universal heritage of mankind, always honored and admired, even by the most evil, and, alas! as universally undeveloped in all phases of life. Goodness consists in living up to the best and noblest within us, and an actor or actress is equally capable of a noble life with the "Mother in Israel" or the "Brother in Zion." Chistianity is not a belief, but a life, and is to be found in all nations, sects, and creeds, requiring in its development very much less of theology than of practical life.

I am convinced that the attacks of these narrow-minded "divines" are prompted by errors of judgment and mistaken zeal. Let them each seek to improve the manners and morals of their own communities, for "evil is evil wherever found," and whilst enlarging upon the demoralization of a class of which they invariably acknowledge their ignorance, they are neglecting the duties of their own sphere. It is but a waste of breath over a battle of words, and we should seek, not for victory in argument, but breadth of mind that shall admit of the evil which is present, not only in our own, but in all communities, at the same time loving and seeking to live up to the standard of the Golden Rule as taught by the Ideal Man, Jesus of Nazareth.

In conclusion, I want to say that the admission often made by these "would-be" great ones, that such and such geniuses (generally defunct) should be honored, etc., is ridiculous on the face of it, because an entire profession of geniuses is an impossibility. There must be the rank and file of satellites and those whose talents have been developed by conscientious effort and hard work, prompted ever by the ambition to excel for the love of excellency, over and above the desire for gain, will always remain the backbone of the profession. God bless the profession and God bless the Church! We need them both, and may the time speedily come when the good in all professions shall walk hand-in-hand and be one in endeavor to "Lift up the fallen and help the feeble-minded," is the wish of just an ordinary hard-working actress and

A Unitarian.

THE USHER.

Shakespeare's proposition, delivered by the tongue of the oracular Polonius, that "The apparel oft proclaims the man," is true; but there are other particulars that furnish tests of character.

In the amusement business, frequently, the bill boards type the quality of enterprises and individuals; and also in the amusement business, as in other ventures of commerce, the "letterhead," so called, is an index for the person who reads character from matters that may be deemed extrinsic yet which really have an intrinsic relation.

There are those who assume to tell fortunes from the accidental disposition of tea grounds in a cup; others who prognosticate futures on the faces of cards casually shuffled; and still others—probably working on more legitimate lines of judgment—who in the palm of a hand pretend to read the strengths and weaknesses of the hand's owner, as well as to soothsay therefrom to fortunate or fatal effect.

Fortune telling, however, is not on all fours with character reading. And for character reading commend me to the "letter-head" of a business man.

The letter-head, where an enterprise or a person has arrived at the dignity of official stationery, speaks eloquently of such enterprise or person, especially in the theatrical business.

Much ornate type, many violent colors, and more than a little golden bronze is squandered on the propagating stationery of many a poor entertainment. The chromatic marvels of circus paper are paralleled in miniature on the letter paper of the promoters of more than one theatrical venture that assumes a sole business in week stands, yet will frequently expend all this glory in a futile effort to secure a night engagement.

This sort of thing may be all right for rural impression, but when one sees a person or a firm with headquarters in New York exploiting stationery of this sort or of a sort more pronouncedly in bad taste within the city, it does not require either the teacup or the shuffled cards to tell his or its character or fortune.

The worst offense in letter heading yet perpetrated came to the Usher's eye yesterday. It did not employ ornate type, violent color, or brassy dust, but it discounted anything of the kind ever before put out in an advertising way It spread over half a letter sheet, was in unsophisticated black ink, and was meant to impress the eye that roved over it with the original importance of a firm of "theatrical agents," who do business in a side street within easy reach of the Rialto.

Some cheap artist had evidently been encountered by this firm in a condition of hunger and induced for a small sum to let his emaciated fancy play under the firm's suggestion. Nothing but necessity on the "artistic" side of the transaction could have impulsed labor on this letter sheet.

It is a picture of the office of these "theatrical agents." The firm, of course—two in number—occupy the foreground. One, at the left, sits at a desk, and has just twisted himself about to hand what appears to be a side of bacon, but which is legibly labeled "contract," to a glad-eyed person with a week's beard or pimples—it is difficult to determine which—while the glad-eyed person stands in an attitude of servile deference that nothing but a long run of hard luck or a Comedié-Française training could make possible. Distinctly different from this deferential attitude of the glad-eyed man with a week's beard or pimples—it is a pity that the artist could not have been facially more realistic in this case—is the bearing of this member of this firm, as he hands the article labeled "contract," to the glad-eyed person. The artist has expended enough imagination on the face of this potentate to get himself a steady position as an illustrator of some balm for the complexion; there is a curl to the moustache that would make a despairing barber's iron hide itself in rust; a diamond as large as a California peach and rayed like the spokes of a new bicycle wheel crackles on his bosom; and his trousers are heard even above the din made by an importunate throng of would-be beneficiaries fenced in the back ground. This refulgent and evidently satisfied person is presenting to the glad-eyed person the article that counterfeits a side of bacon, yet is ostensibly a contract, with the air of one doing largesse on a scale of mundane bestowal. In other words, the observer, from a causual glance at the picture, might imagine that instead of a side of bacon or a contract, this philanthropist was giving away a big piece of the earth, and that he had preempted so much of the planet that he could keep right on giving such things away indefinitely without depriving himself of an opulent sufficiency. But if the observer gave more than a casual glance at the picture he would discover a bulldog chained to the chair of this member of the firm. The bulldog looks at the glad-eyed man with the air of a canine that realizes that this particular person is no this meat, yet with a suggestion of patience that forebodes ill to some of the throng on the other side of the fence, in the rear of the office. Perhaps his master will not have contracts for some of them, and may resent their imploration.

On the right of the foreground is the other member of the firm. On him, also, the artist has lavished beauty and a diamond that would win the mention "also ran" in a contest with the Kohinoor and The Great Mogul. This member of the firm has a telephone receiver at his ear, and with his disengaged hand is giving what looks like a hemlock chip, but is meant to represent a letter, to a diminutive district messenger who has a countenance like a jack-o'-lantern, and whose reposing hand is filled with other chips or letters. The elbow of the telephone arm of this member of the firm rests upon a structure that might be taken for a packing case were it not described by the word "safe." It cannot, however, be a safe, for piled in front of it are bags as big as bushels ornamented with the $ sign. Two typewriters up centre are laboring as though in a contest, and a small boy suffering in the last stage of hydrocephalus is opening the gate to a woman meant to represent an actress. As this woman suffers from strabismus, it is difficult to determine which member of the firm her gaze is fixed upon. But both of them are busy, and she will have to wait.

On the other side of the fence are a number of persons in whose faces, figures and attire comedy, tragedy and subordinate walks of the stage are caricatured. Most of these persons appear to be as happy as is compatible with the aspect of the bulldog. Many of them quite evidently are half lost in admiration of the firm, although to the throng the partners appear at the moment only in rear elevation. And all of them have without doubt observed with a consuming interest the plethoric evidence of wealth disclosed in the $-marked bags outside the "safe."

No matter what the political complications may be, a firm of theatrical agents as enterprising as the members of this firm, and so considerate of the profession from whom they expect to get a living, and withal so modest in their own persons ought to do a big business.

But that is a matter that will depend more upon the throng back of the gate than upon the bulldog.

✣

The correspondent of The Mirror at Virginia, Ill., this week, sends a paradoxical bit of news. "The Rev. Stephen Taylor De Kins, of Little Indian, Ill.," he says, "has written a song entitled 'The Banana Peel on the Sidewalk.' It is pronounced a song for the masses by some of the best musical critics. Mr. De Kins expects the song to make a great hit, but he has not yet decided who shall introduce it to the public"

This prominent publication of the song writing effort of the Rev. Stephen Taylor De Kins of Little Indian, Ill., with the fact that he has not yet disposed of his work, controverts the business method of The Mirror, and may fill with envy other song-writers who have to seek the advertising columns; but the idea of a clergyman writing a ballad so entitled is so odd that this author is freely welcome to the incidental publicity. It ought, in fact, to enable him to determine as to the person who shall introduce "The Banana Peel on the Sidewalk" to a public that is ever ready to applaud—and often ready to repeat to a degree akin to monotony—any song of melodious fascination and popular sentimentality in idea.

The Rev. Stephen Taylor De Kins, however, seems to be treading on dangerous ground.

✣

That the advertisements in The Mirror are read with interest by all of the profession has long been evident; but there is occasional proof that even critics read them, too.

The dramatic writer of the Buffalo *Courier* appears to find in the advertisements in this paper, as he also unquestionably does in its regular text, matters of note.

For instance, he recently saw the announcement of John T. Kelly, which invited offers for the coming season, and in a humorous mood began to correct it for the readers of his paper. This is how he did it:

> Now it is a well-known fact that John T. Kelly, the famous Irish comedian and mimic, died several weeks ago. When The Mirror states that Mr. Kelly, several weeks after his death, invites propositions for 1896-97, it may tell the truth, but it commits a culpable error when it gives the late Mr. Kelly's address as "The Oaks," Mt. Clemens, Mich. Mt. Clemens may be a pretty hot town or it may be pretty near elysium, but there are others, and it is certain that the post office address of the famous author of "Thro' Him Down McCluskey" is no longer in that town, whereever it may be.

This, surprising in a paper published in Buffalo, would not, perhaps, be amazing from the pen of a critic in Baraboo. The *Courier* man ought to realize that although one gifted Kelly is lamented by the profession, it still boasts at least another notable performer of that name.

✣

At the moment, rehearsals are going on industriously in every available place in New York, despite the heat. And happy is the player who in these times has a call to rehearsal.

Yet there is some difference of opinion as to the time an actor should be called upon to give his services to this work of preparation for the season.

Much depends, of course, on the reliability and prospects of a given star or play. The actor is willing, generally, to devote two or three weeks without pay to rehearsals with an attraction that has reputation or promise.

I understand that one star of great note who is rehearsing now in a prominent New York theatre proposes to make a rehearsal record. He has half a dozen or more plays in his repertoire, and quite a number of new players in his company. He proposes to rehearse steadily for two months!

Of course, if his employes are willing to devote eight weeks to rehearsals—during which time some of them, perhaps, may be found wanting—it is nobody's business. In fact, when it comes to that, it is the business of nobody outside anyway.

It is to be hoped, however, that all this company will prove to be acceptable to this star.

In that case, there can be little doubt that they all will be letter perfect when the curtain formally rises.

PLAYERS CELEBRATE CROSSING THE LINE.

Advices from Australia record a grand jubilation when the steamship *Mowowai*, carrying the American A Trip to Chinatown company, crossed the Equator, when King Neptune came aboard, ordered that the ship be stopped, and lined up the passengers, each being commanded to sing, dance, recite, or else pay a forfeit sufficient to buy refreshments for the party. The Sidney *Telegraph* thus describes the festivities: "Loud horns, shrill whistles, and a vigorous gong act by Harry Conor greeted the ruler of the sea, and the ship was suddenly flooded with lights of mixed colors, all the signal and other lamps being turned on for the occasion. A stage having been built up, the ceremony proceeded briskly, and there proved to be so much talent aboard that there were fewer fines than a thirsty soul could wish for. The Rev. L. M. Isitt gave two Irish recitations, Geraldine McCann recited Gray's "Elegy in a Country Churchyard," and numerous other contributions went to the making of a happy evening, everything being done with consistent mock formality. When the resources of the passengers had been exhausted, Neptune was seized and searched, and, upon his tow beard, seaweed kilt, and trident being stripped off, it was found that George F. Beane was underneath. Whereupon Mr. Beane was made to sing, dance, and tell stories, which he did with astounding effect."

COMPANIES REHEARSING.

Nearly every stage in the city last week was utilized for rehearsing new plays. It was noteworthy that while the heat throughout the week was almost abnormal, the actors worked with an apparent unconsciousness of the atmospheric density.

On the big stage of the Academy, where David Belasco is rehearsing The Polar Star, the actors were forced to strain their imagination to a trying degree. Most of the scenes are laid in the Arctic regions and in one act the characters are obliged to simulate freezing to death. The irony of the situation was apparently lost upon the conscientious histrions, who went through the required business with streams of perspiration pouring from their faces.

At the Lyceum, Mr. Sothern began work on his new production, An Enemy of the King. Thoroughbred was rehearsed at the Garrick and Rosemary at the Empire. Numerous traveling companies held rehearsals in dancing halls and assembly rooms

At the Bijou the most spirited rehearsals imaginable took place, when Harrigan got together his new company and worked with them every day of the week from eleven till four. A more painstaking stage manager than Harrigan does not exist. Often he spends an hour over some small detail of business.

ACTORS IN DISGUISE.

During the intense heat of the past week, the company rehearsing for Under the Polar Star at the Academy were forced to adopt negligé attire David Belasco kept them at work five hours a day with brief intermission for lunch. As the next coolest apparel to pajamas, Frank Carlyle, W. H. Thompson, and Charles Kent wore workingmen's suits of overalls. At noon on Friday, when Mr. Belasco allowed them ten minutes for lunch, they rushed across the street to a restaurant, seated themselves at a table and told the waiter to bring the whole bill of fare. Presently up came the proprietor.

"You workingmen can't eat here," he said.

"Workingmen nothing," said Mr. Carlyle indignatly. "We're Polar Star actors."

"I don't care what kind of actors you are. You can't eat here."

Mr. Carlyle was on the point of pitching into the Boniface when suddenly Bill Thompson came to a realizing sense of the situation. He pointed out to Frank that this was only an instance of where the coat made the man. Mr. Carlyle indeed looked very much like an overworked bricklayer. After a hearty laugh, the three actors decided to adjourn to a neighboring night-lunch wagon.

BURR M'INTOSH'S LECTURE.

Every college student who happened to be in town last Friday afternoon was on hand at Palmer's Theatre to hear Burr McIntosh talk about "Yale's Trip to Henley." Just such an audience as this has probably never before filled a theatre. Mr. McIntosh's talk was entirely spontaneous. With the aid of some 200 stereopticon views, he gave everybody a very good idea of the race. He ascribed Yale's failure to the short oar used by the crew. The Englishman, too, he said, were men of greater age, experience, and training. This year's race, Mr. McIntosh believed, had done much to efface the disagreeable souvenirs of Cornell's record in England.

THE SILVER QUESTION IN OPERA.

A rumor was current last week that all of the operatic artists under engagement with Abbey, Schoeffel and Grau had refused to appear unless payment in gold should be guaranteed. Maurice Grau, however, denied the report, but admitted that Melba and Calvé had stipulated for a gold clause.

REFLECTIONS.

Mrs. Bernard Beere, who recently narrowly escaped becoming a duchess through an ill timed death, and who is remembered as having inaugurated the theatre now Koster and Bial's, was last week the opening attraction at Robert Arthur's Royal Court Theatre, Liverpool. Supported by a strong company, under direction of H. Cecil Beryl, she presented Masks and Faces, Adrienne Lecouvreur, and The School for Scandal.

Wife for Wife will be produced by the Forepaugh Stock company at Philadelphia next season—making the fourth engagement in that city.

The Paris *Herald* says Walter Jones appeared in the recent actors' cycle race (which he didn't) as "Weasy Waggles."

Hudson Liston will play in Margaret Fuller's new play, The Daughter of Paul Romaine, a part similar to that in which he made a strong impression a few years ago in Theodora.

Harry N. Farren represents the Paul Boynton company at their Theatre Circus, Boston.

John Wilson and Bertha Waring joins Donnelly and Girard's The Rainmakers, Aug. 24, for five weeks, after which they open with Jack and the Beanstalk.

John Wild has signed with Hyde and Behman for Hyde's Comedians next season, notwithstanding contrary rumors.

Hubert Wilke has made a strong impression as Fra Diavola with the Casino Opera company at Schenley Park, Pittsburg. The press is enthusiastic in praise of his performance.

Henry Jewett is engaged as leading support with Margaret Fuller.

Dr. F. Ziegfeld, president of the Chicago Musical College, returned last week from Europe, bringing over Walter Knuepfer, of Leipzig, a well known pianist and composer, who joins the college faculty.

Tony Cummings, of Charles Frohman's forces, while visiting in Washington last week, was called upon to play two parts in The Magistrate with the Washington stock company, at four hours' notice. He spoke every line and was highly praised for his clever work.

Fred Summerfield and wife (Della Clarke) have returned to the city after a seven weeks' sojourn at Bantam Lake, Conn., much elated upon the success of Mr. Summerfield's new comedy, A Breach of Promise, lately tried in the Nutmeg State.

Frank Harvey's latest play, A House of Mystery, will have its first American presentation and open the regular season of the Bowdoin Square Theatre, Boston, on Saturday, Aug. 29. Nestor Lennon will originate the leading part. The play will be staged by Mr. Harvey's representative, Martin J. Dixon.

Arthur Bourchier and Violet Yarbrough will begin their American tour on Nov. 30, producing The Chili Widow and The Queen's Proctor.

Robert Hilliard will open his season in Middletown, Conn., about Oct. 1 with Lost—24 Hours.

Rehearsals of Lillian Russell's new opera, An American Beauty, began yesterday at the Casino.

The cast of Thoroughbred at the Garrick will include Thomas Q. Seabrooke, Fritz Williams, E. L. Davenport, H. M. Pitt, Agnes Miller, and Joseph Humphreys.

On Sept. 10 there is to be a benefit performance at New Rochelle. Among those who will appear are Frederick Paulding, Charles Collins, and Ada Deaves. Miss Deaves will be seen as Nan in Nan the Good for-Nothing. Isabelle Gossman will make her debut with Mr. Collins as Parthenia in Ingomar.

Cheridah Simpson, the Gabriel in Evangeline at Manhattan Beach, received last week a beautiful bouquet of roses, accompanied by an illiterate anonymous note enclosing a handsome gold chain.

A letter from Della Fox to Manager Steve T. King reports that she has met many members of the theatrical profession in Paris, and will remain there a week longer than expected.

Manager George H. Walker, of the Texas circuit, left Friday for the Southwest. His season will open at his El Paso house late this month with Joseph Hart.

Pauline Graves, who understudies the prima donna part in the D'Angelis Opera company, had her valuable wardrobe stolen last week. The police hope to recover it.

Manager Arthur C. Alston has booked a tour of forty weeks for the comedy drama, Tennessee's Pardner. Opening in Chicago Aug. 31, the company reach Kansas City Sept. 13 and San Francisco Oct. 26 where it will be produced at the Columbia Theatre for two weeks. After a tour of California the play will be seen in the principal cities of the Middle and Eastern States.

ED. M'LOUGHLIN.

The above is a portrait of Ed McLoughlin who was recently with the Sydney Rosenfeld Syndicate. In Mr. McLoughlin's stage training he has had the advantage of the friendship and instruction of the great French pantomimist, M. Courtes, who was here with l'Enfant Prodigue. Courtes predicted a brilliant future for him. He also was two years with Augustin Daly, and played a number of important parts with Daly's company on the road. After leaving Daly, Daniel Frohman engaged Mr. McLoughlin for a part in the original production of The Prisoner of Zenda, but, owing to a serious accident happening to him while traveling in Scotland last Summer, he was laid up for three months, and prevented from appearing. Later on he was engaged to appear with Georgia Cayvan's company, but she did not go out. Mr. McLoughlin's forte is light comedy, or genteel parts requiring a dash of dialect.

TITENIA OBJECTED.

Howe and Hummel began suit yesterday for Titenia, the dancer, to recover $10 000 alleged damages from the Pepsin Chips Chewing Gum Company. The dancer's picture was used by that firm on all their lithographs and advertising displayed on the dead walls and in the elevated stations. The photograph from which the lithos were made is a copyrighted photo by Hall. When seen by a MIRROR man Miss Titenia said that her special grievance was the use of her pitcure with the accompanying motto: "Don't be Woozy."

JOSEPH BROOKS'S NEW CLAUSE.

Jennie Goldthwaite is the third leading lady under contract to Joseph Brooks to go and get married to a millionaire under his very nose, and then retire from the stage.

"Now this sort of thing is growing tiresome," said Mr. Brooks yesterday. "Hereafter in every contract I make for a leading woman, I shall stipulate that in the case of her marrying a millionaire before the expiration of her contract, I, her manager, shall receive 5 per cent of her fiancé's reputed fortune. Isn't that fair?"

CAL. STONE'S LATEST INVENTION.

Cal. Stone, the popular passenger agent of the Northern Pacific Railroad, whose bulletins have won him fame as poet and humorist, now branches out as an inventor by sailing into the territory of the late Samuel Morse, and coming along with a clever, noisy pocket apparatus that will make every man his own telegraph office. The device consists of a little molded metal frame, holding a flat steel spring, which when pressed clicks away like an orthodox key and sounder. This legend ornaments the frame: "If any business for N. P. R. R., wire Cal. Stone, St. Paul."

CONEY ISLAND MOSLEM RITES.

Forty followers of the great Mohammed, connected with one of the Coney Island theatres, adjourned to Gravesend Cemetery on Monday to dedicate a monument to Ben Mossol, a performer of the troupe, who died a few weeks ago, since when the tribe has been in deep mourning. The tomb was literally filled with cake, nuts and other food for the deceased to eat on his journey to the Promised Land.

FOR THE BIG BONANZA.

Augustin Daly's early success, The Big Bonanza, will go out under the management of Deshler Welsh. The tour opens Sept. 28. John Gannon, formerly of Wallack's stock company, will stage the play. Other engagements are: James A. Barnes, William Owen, and Georgie Dickson.

WOULD NOT RELEASE HIM.

Odell Williams, who is spending a few days in Glen Cove, L. I., was informed on Saturday that David Belasco had refused to release him, and therefore Mr. Williams will continue next season with The Heart of Maryland. Manager Evans wanted Mr. Williams to play the title role in Pudd'nhead Wilson.

THE DEATH OF LADY TENNYSON.

Lady Emily Tennyson, wife of the late Lord Alfred Tennyson, poet laureate of the United Kingdom, died early Monday morning at her home at Aldworth, of congestion of the lungs. She was a daughter of Henry Sellwood, and was married to Lord Tennyson in 1850.

BOB FRASER ON THE PANTOMIMIC ART.

Robert Fraser, the pantomimist, who died last week of a paralytic stroke, was a peculiar personality, a man of ideas, one whose theories carried with them the weight of a long experience. He was firmly convinced that the taste for pantomime would revive shortly.

"Stage appreciation," he said, "travels in circles, and the public inevitably returns to old forms of Amusement. Fox's Humpty Dumpty was in itself a miracle of fine acting. He could animatedly say more with his hand than a dozen ordinary actors could with their tongues. Before Fox's time pantomime was merely a diversion for Christmas time. His genius made it a popular form of entertainment the year round. As a consequence he had to keep creating and inventing, and the mental activity which this onerous task necessitated, in addition to his regular nightly performance, proved in time too much for him, and his mind gave way. It is not a pleasing topic. Many have attributed Fox's madness to the injurious effects of the face paint he used in making up. But this could never have been the case, as these cosmetics are absolutely harmless. His manager permitted him to play seven weeks after he was insane. One night, in a front scene, he got before the audience and could by no means be induced to leave the stage when his cue came. We rung down the curtain, and then I was able to get into his costume and go on in his place. He resented seeing me in his clown's dress and wanted to assault me.

"After Fox died, I played with James S. Maffit in the Abbey revival of the pantomime. Naturally a host of imitators sprang up and most of them were mediocre. That killed Humpty Dumpty—just as Uncle Tom's Cabin was killed to the finer intelligence by incompetent barnstormers. I remember once when I had a company out playing a circuit of thirty-two weeks. The business would have tried the temper of an angel. We kept veering from bad to worse and finally struck the worst in Easton. Pa., fourteen miles from Philadelphia. I had $18 to get twenty two people and a lot of scenery and props. back to Philadelphia. That was a problem that seemed at first insoluble. Suddenly came a ray of inspiration. Among the properties were a huge papier-maché policeman, a cow, a donkey, and numerous other large animals used in the production of the pantomime. These were always loaded into a freight car; so I stowed away two men inside the policeman, two in the cow, two in the donkey, and as many more as possible were squeezed into the remaining props., till there were only myself and three others to be accounted for. When the conductor came round we presented five tickets. It was Winter, and we closed the heavy car doors; then the stowaways came out from the props., and we had the jolliest trip imaginable back to the Quaker City. That was the most famous trip of our lives.

"Yes, Humpty Dumpty is now a thing of the past. As played by Fox, it was art of the most convincing kind. It was all action—action—action. Fox conceived the character one day when he stopped before an old book stall and picked up a tattered copy of nursery rhymes. He thought it would be a good idea to have an egg on a brick wall which would fall and break disclosing the clown within. From that slight idea the pantomime was elaborated. It endured for eight years, thanks to its own inherent excellence, and the genius of the man who imbued it with spontaneity and *vis comica*.

Bob Fraser belonged to the pantomimic race that sprang into being with the success of the Ravels. That race is now nearly extinct. The survivors in this country are James S. Maffitt, Sr. (as legitimate an exponent of the pantomimic art as England or France can boast), Charles Winter Ravel, George H. Adams, James R. Adams, Alfred F. Miaco, Francois Zeltner, Tony Denier, George Topack, and George D. Melville.

GEORGIA CAYVAN'S VANITY FAIR.

It is now noted that The Vanity Fair, in which Georgia Cayvan was to appear, is not an adaptation of Thackeray's novel. It is an English comedy of modern life, played at the London Court Theatre by Mrs. John Wood. Perhaps it may prove to be The Vanity Fair acted at Laura Keene's over thirty years ago; that play resembled Thackeray's work in no detail save the title.

For the past few days a rumor has been extensively circulated that Miss Cayvan's opening engagement at Palmer's was off. The rumor even crept into one of the local dailies. It was affirmed that Mr. Palmer was not wholly satisfied with the plays and company selected for Miss Cayvan's stellar debut, and that he wished to open the season at Palmer's Theatre with Shamus O'Brien, the rights to which are controlled by J. C. Duff.

Charles Burnham has been out of town of late, but his representative, Guy Wilson, was seen by a MIRROR man. Said Mr. Wilson: "Deny these rumors in the most emphatic words you know how to use."

When a MIRROR man called at Miss Cayvan's residence, in 122d Street, he was informed that she had gone out of town over Sunday, and would not return till to day (Tuesday). Miss Cayvan's maid said that all she could say was that rehearsals were to begin this week, and that so far as she knew the company was to open at Palmer's.

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A *fête champêtre* was given on Saturday evening by the theatrical colony at Bath Beach. The participants were Pauline Graves, Emma Pollock, the Le Verdi Sisters, Madam Chartre, Gertie Gilson, Charles Hagan, F. M. Wills, Fred Solomon, Sergrist Brothers, Mr. and Mrs. Sam Davis, Conroy and McFarlan, and Frank C. Thayer.

ENGAGEMENTS.

Phil Branson has been engaged as leading tenor for the Jefferson d'Angelis Opera company.

John Haffel has been secured as business-manager for Dan Sherman's company in Old Dan Tucker.

Elsie Lower and Mazie King will go with William Barry in The Rising Generation.

William C. Ott has signed with Neil Burgess's New County Fair as musical director.

Maurice Darcy is engaged for the Tivoli Opera company, San Francisco.

Maurice Drew is engaged for the part of Captain Ernest Duncan in Edward Harrigan's new play, Marty Malone.

John J. Burke, who starred in The Doctor, and wife (Grace Forrest) have been engaged by Manager Steve T. King for the Ida Fuller Vaudeville Company.

Joe Cawthorn, who starred last year in A Fool For Luck, goes with Corinne the coming season, playing principal comedy parts. Corinne's company is reorganized on entirely new lines, the members being specially selected, and Mr. Cawthorn's salary is the largest ever paid to any member of the company.

J. H. Davis, who for the past four seasons has been manager for Jacob Litt's attractions, has arranged to manage Daniel Sully for the next five years. Under Manager Davis's direction Mr. Sully will produce The Millionaire, The Corner Grocery, and Daddy Nolan, as well as a new play, for which time is held. The season will open on Aug. 29 at Washington, D. C.

Dorothy Morton is to sing Marie Tempest's part in The Geisha, her services being given to Augustin Daly by Canary and Lederer.

Edgar L. Davenport will play the American in Thoroughbred at the Garrick—the part formerly in the hands of Robert Edeson.

Philip Branson is engaged as tenor in the d'Angelis Opera company, which will number seventy four people.

Alfred L. Usher has signed with Mr. and Mrs. Robert Wayne for leading juveniles.

Alice Endres is engaged for Florence in Northern Lights.

R. Edgar Vance has closed with A. Q. Scammon's Side Tracked company (Eastern) to play the Judge and act as assistant stage manager.

Jack Hirsh has been engaged by Eugene Tompkins for the coming season.

Babette Rodney has been engaged by Canary and Lederer for a principal role in the musical satire which they will present early next month at the Casino. Miss Rodney was last seen in The Lady Slavey.

Vernon Somers has been engaged by Louis M. Frey to play leads in the Lyceum Stock company of Williamsburg next season.

Ollie Redpath, who has starred in Pert and similar comedies, is specially engaged to originate one of the new characters introduced in George W. Monroe's A Happy Little Home.

A. H. Kelly has been re-engaged for next season to go ahead of Blaney's A Baggage Check.

Raymond Hitchcock has been engaged for the support of Robert Hilliard.

Walter Wilson and wife, Helen Desmond, have signed for the leads and heavies in Outcasts of a Great City.

Herbert Cawthorn, Irish comedian, has signed with Jacob Litt's The Woman in Black. His wife, Susie Forrester, will also be a member of this company.

AMONG THE DRAMATISTS.

On Saturday last, Messrs. Harkins and Barbour read their new play, Cuba, to Manager W. A. Brady, who expressed himself as delighted with the work.

An Innocent Sinner, a character comedy drama, by Lawrence Marston and Lillian Lewis, in four acts, will be given its first production on September 3, at the Hyperion Theatre, in New Haven. The scenes of the piece are laid in the valleys and mountains of Tennessee. The leading parts will be acted by Lillian Lewis and J. M. Colville.

C. H. Meltzer is in Paris, working on the libretto of a new comic opera, the music of which will be composed by Herman Bemberg, author of several successful operas.

The Great Train Robbery is the title of Scott Marble's latest melodramatic product. Thomas H. Davis is named as co-author.

Edmund Day and Henry Bagge have jointly written a melodrama. The leading character, Jack O'Gorman, is an officer in the Lancers, who resigns his commission to try his fortunes in America. The first act of the play is laid in Shorncliffe, England, and the other acts move in Arizona. A thrilling climax is reached in the third act, when the hero rescues the woman he loves from a band of Apaches, and dashes on the stage on a captured Indian pony, while the miners are defending the camp with their Winchesters.

McKee Rankin and John Ernest McCann have formed an alliance to write plays. These two gentlemen ought to make a strong team, as the knowledge of Mr. Rankin, cemented to the enthusiasm and energy of Mr. McCann, are unequaled here in collaboration at present. There should be in the next few years worthy companion pieces, from these two gentlemen, to '49, The Danites, The Golden Giant, The Runaway Wife, and The Canuck. Mr. Rankin and Mr. McCann completed last week at Mr. Rankin's place, at High Bridge, a four-act play called Judge Not, which promises to be a success. Mr. Rankin thinks it stronger in heart interest than anything he has ever been connected with.

Ramsay Morris has spent the Summer completing a new comedy which is now in shape for production.

CUES.

Professor Boone, a hypnotist, placed J. I. Wyatt, of Indianapolis, under his influence last Tuesday, buried him four feet under ground, and had the grave guarded, reviving him Friday, none the worse for his burial.

The Central Congregational Church at Providence, R. I., is to be remodeled as a theatre, and called the Talma.

Augustin Daly's company sail from England on Saturday.

Walter Jones sprained his ankle last week, and did his part in In Gay New York on a crutch afterward.

R. A. Barnet's new extravaganza, Jack and the Beanstalk, will be produced at the Casino in November, with Henry V. Donnelly, Edward Girard, John Wilson, H. H. Morse, Ross Snow, Virginia Earle, Carrie Perkins, Maud Hollins, Hilda Hollins, Ursula Gurnett, and Merri Osborne in the cast.

Rehearsals of Charles Frohman's various companies began last week, under his personal supervision.

J. M. Ward returned to this city Saturday after an absence of three months spent in St. Louis.

A. Q. Scammon's Side Tracked company (Eastern) will include E. H. O'Connor, Billy Bowers, Osmond Searle, Edward O'Connor, R. Edgar Vance, John Williams, J. J. Brophy, Camille Martin, Daisy Chaplin, Ethel Vitrosi, Amy Page, A. Q. Scammon, proprietor and manager; James Wall, acting manager; J. K. Roberts, advance agent; George Rareshide, musical director; John T. Brophy, master of transportation.

Mrs. Ed. J. Heron will join her husband in San Francisco, Sept. 1.

Mr. and Mrs. Raymond Finlay (Lottie Burke) announce the birth of a daughter, Aug. 3. Raymond Finlay is now at Lockport, N. Y., rehearsing for A Boy Wanted, but there is no evidence that he is the less happy as a father.

William A. Evans has been engaged to support Edmund Collier in a spectacular production of Antony and Cleopatra.

Maurice Darcy goes to San Francisco under a fifty two weeks' engagement to the Tivoli Theatre, which opens Sept. 14.

Blanche Seymour and Sarony Lambert have been engaged for Hanlons' Superba.

W. M. Gray goes in advance of Frank L. Perley's Sporting Duchess company. The route as described by Mr. Perley is an ideal one: Buffalo is its western limit, Washington its southern, and Portland, Me., is the most northern city visited.

Davenport Bebus has been engaged for leading heavy with D. W. Truss's Myles Aroon company.

Louise Marelli, a new comer in the ranks of the legitimate, will play ingenues with Robert Mantell next year.

George W. Monroe in A Happy Little Home will open his season at the Opera House, Toronto, Aug. 31. Rehearsals begin Aug. 17 at the Central Opera House in this city. The complete company includes Ollie Redpath, Eva Randolph, Dorothy Drew, Pheeny Elsnor, Minerva Burroughs, Annie Lloyd, Kate Norton, Edna Barret, Herbert Flansburg, John Byrne, Henry Stanley, Ward Bechtel, Charles Burroughs, Frank Sadler, Benjamin Hammond, Joe Wallace, Tommy Shirley, and Robert B. Monroe, manager.

The Friday Night Club, a large and prominent social organization of Harlem, is to attend the roof-garden performance at Hammerstein's Olympia, in a body, next Friday evening.

Ella Mulligan, an actress, and Edward J. Fritsch, an artist, were married in Jersey City, Sunday morning, by Justice of the Peace Geiger, whom they aroused at two o'clock A. M., to perform the ceremony.

A neat pamphlet containing pictures of Mr. and Mrs. Grandin, scenes from their plays, and pen and ink sketches of their home, "Restful Nook," Patchogue, Long Island, will be used to advertise their coming tour.

George T. Meech and wife, Lazette Meech, opened with Charles W. Holden's company in Dangers of a Great City at Toledo, O., on Aug. 9.

The Park Theatre, Niagara Falls, was destroyed by fire on Aug. 7, at a loss of $50,000, covered by insurance.

The Ensign company, all of the members of which are members of the Actors' Society, will be excused by their manager from rehearsal in order to attend the annual meeting in the Madison Square Garden Music Hall on Aug. 18, and it is expected by the Society that other managers will follow this example.

Oscar Hammerstein is one of the busiest men in New York these days. He has finished his new opera, Santa Maria, and rehearsals of the chorus have already commenced. He has exercised the greatest care in selecting his chorus and is attending personally to every detail of the production.

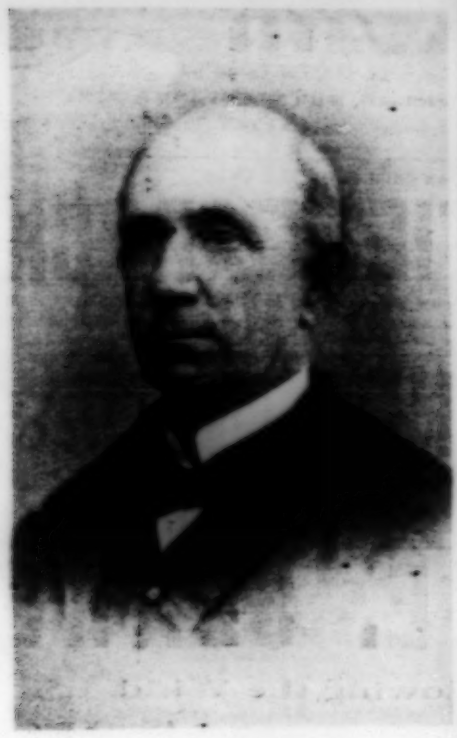
T. J. Boyle, lessee and manager of the Vendome and Grand Opera House, Nashville, Tenn., prophesies a prosperous season for all good attractions visiting Southern territory. Mr. Boyle is of the opinion that the presidential campaign does not engross people in the South as in the North. He says that the preparations for the Nashville centennial to be held in the Fall of 1897 are progressing nicely. Some twenty five buildings have already been erected and the centennial bids fair to eclipse the Atlanta Exposition.

George C. Hazleton, Jr., the Washington lawyer who wrote the play, Edgar Allan Poe, for Creston Clarke, sailed last week on the *Germanic* for an extensive tour of Europe.

◆

Frederic Lotto. At liberty. Address MIRROR.**

A VETERAN PLAYWRIGHT.



J. J. McCLOSKEY.

To old Bowery theatregoers the name of J. J. McCloskey is as familiar as that of David Belasco to the present generation. He is one of the pioneers of the American drama. With Edwin Booth he went barn-storming through the mining camps of California, playing The Marble Heart and Hamlet before audiences of red-shirted miners that the gold fever had attracted from the centres of civilization. With Edwin Thorne he took the first American theatrical company to Australia. With George L. Fox he built up the fortunes of the Bowery Theatre, making that historical playhouse the national home of melodrama and romance. The author of innumerable plays, he boasts the production here in the metropolis of five different pieces at five different theatres on the same night.

One day last week a MIRROR reporter set himself to the task of unearthing the veteran. He was found living with children and grandchildren at his country home at Sheepshead Bay.

"Good day, Mr. McCloskey."

"Good day, my boy," he replied, arising urbanely from a hammock stretched between two pines.

"I've come to take down your biography."

"How long are you going to stay?"

"Just this afternoon."

"My biography in an afternoon! Impossible! Not in a month of afternoons!"

"I can make the attempt."

"Oh, nonsense!"

After reflecting a moment, Mr. McCloskey gave a short whistle. A small negro appeared instantaneously.

"Matthew, bring us a couple of lemonades and flavor 'em with a little Glenlivet."

When the liquid had arrived and been duly passed upon, Mr. McCloskey threw himself back in the hammock and discoursed as follows:

"I make no idle boast when I say I'm one of the pioneers of the American drama. I'm sixty-six years old. I was an actor at five. I managed a stock company at nineteen. I was with Edwin Booth when he first played Hamlet. I had five of my own plays running at five different theatres the same night here in New York and Brooklyn. That beats Boucicault. He had four, so he once told me; but I went him one better. I had Across the Continent at Nibio's; Schneider at the Olympic; Pomp at the Bowery—Pomp, by the way, was the first heroic negro on the stage; Daring Dick at Wood's Museum—now Daly's—with Thomas W. Keene, Louis Mestayer, and Louis Aldrich in the cast; and Through by Daylight at the Brooklyn Park. That's a record for one night!

"I suppose you want an orderly biography. Well, then, I was born in New York, Ninth Ward, in 1830. I come of Irish stock—the best stock in the world. In my opinion, the hope of this country is the Irish-American. When I was five years old, one of the carpenters at Mitchell's Olympia took me behind the scenes. He had just stowed me away in a corner to watch the play when an actress pounced upon me and said to the stage-manager, "Here's another that will do." She clapped a Scotch bonnet on my head, thrust a bow and arrow into my hand and told me to run on the stage when she gave me the cue. They were hard up for supers, and that is why they pressed me into service. It wasn't till thirty years afterward that I found out the name of the actress—Miss Ludlow, who later became Mrs Lytell. She told me that the play was The Lady of the Lake.

"So my career began at the tender age of five. I ran errands around the theatre, and went on as a super. Joseph Kirby, the boy tragedian, was one of the lions of the day. I left the Olympic to follow him down to the Chatham Theatre, on Park Row, which occupied the present site of Cowperthwaite's furniture store. Kirby was a phenomenon, and no mistake. In this country he was identified with gallery boys and peanuts—the Bowery taint was on him. He went to England to live down this stigma, and he was hailed as a second Edmund Kean. The best London critics praised him. But one year of success was all he could stand—he died a drunkard's death when he was twenty-four.

"When the gold fever broke out, the contagion seized me with thousands of other young fools. And how sorely disappointed I was when I reached the El Dorado of my dreams! It had taken me 146 days to get there and I felt as if I'd been struck by lightning when I met a young man named Bingham in Stockton. He had fought in the Second Cavalry under General Taylor in the Mexican war. He had dabbled a little in theatricals and had money enough to form a stock company. So he made me his manager? There was no Rialto to go and pick up your actors on, but we got together a company and opened at the Stockton House in Don Cæsar and Raising the Wind. Mrs. Hudson Kirby was our leading lady.

"From Stockton we drifted to the Tahama Theatre at Sacramento, and at last brought up at San Francisco, where I joined Tom Maguire's stock at the Jenny Lind Theatre. In the company were Junius Brutus Booth, Jr., and his wife. It all seems like yesterday. Harriet—June's wife—came to me one day, and said: 'Wait till you see Edwin. He's twice as handsome as June. We've just had a letter from him, and he's coming out here with his father.' I was very curious to see Edwin. Everyone said he was like a young Greek god, and when I set eyes on him myself I agreed that everyone was right. He was as beautiful a young man as ever breathed the breath of life.

"The old man—Booth, Senior—was also very fine looking. His nose had been broken by Tom Flynn in Baltimore, and when he walked he waddled, for he was bow legged. But his eyes were as superb as Edwin's. They made you forget his physical defects. For his opening bill he played Sir Giles Overreach, and I never shall forget how he came near frightening me to death. At rehearsal he had merely mumbled through his lines, and when my scene with him came round I asked: "Any special business you introduce here, Mr. Booth?" He said: "No, sir. Come on when you please, and go off, sir, when you please."

"On the night of the performance, however, there was no such indifference. He was full of brimstone. I played the Parson, and I had to tell Sir Giles how the marriages had miscarried. It is a horrible scene, and old Booth fairly terrified me. He felt the situation so keenly that as he groped for his sword he frothed at the mouth. I couldn't speak my next line and stood trembling all over. He waited for me half a minute, and then, seeing that he had really frightened me, said *sotto voce*: "Go on, sir. Go on." That reassured me and I finished the scene. Afterward I went to him and apologized. But he considered my terror a tribute to his power and was apparently a bit flattered. "No apology is necessary, my boy. None at all, my boy, none at all."

"Edwin Booth only played occasionally, and then chiefly in farce. He was at his best in a little piece called Ladies, Beware. His first appearance in Hamlet came about in a curious way. Business had been very bad, and Joe Lawrence, editor of the *Alta Californian*, proposed that the senior Booth should allow Edwin to attempt the Melancholy Dane. He proposed to work it up in his paper—'Wonderful Instance of Hereditary Genius!' 'Booth the Elder Lives In His Boy Edwin!' and all that sort of thing. Old June wouldn't hear of it at first; but finally, in the hope of building up the business, he consented. Now these are the absolute and incontestable facts. I have to laugh whenever I read the Booth biographies of Laurence Hutton and Brander Matthews. I take off my hat to these gentlemen's literary gifts, but when they write about Edwin Booth's debut in Hamlet, and say that Ferdinand Ewer was responsible for it, they commit a laughable and lamentable blunder. I tell you, sir—and I know what I'm talking about, too—that Joe Lawrence was the man who inspired Edwin with the idea of following in his father's footsteps. I remember that first time he played Hamlet as if it had been last night. He looked the part from the top of his head to the toe of his buskin. He was faulty in the lines, and he just managed to get through. The audience was as cold as an iceberg, and the only applause came from the handful of professionals that had been carefully sprinkled through the house.

"Soon after our company broke up Edwin went with Laura Keene to play Claude Melnotte in The Lady of Lyons. I accepted an offer to go to Australia, and off I packed with the first American company to visit that land. Edwin Thorne, Sr., took us out there. He had his two boys along, Charlie and Edwin. Charlie was a gawky lad, and when I next saw him, years afterward, playing in The Danicheffs, at the Union Square Theatre, I never should have believed he was the same human being. Kate Dennin and Emily Mestayer played our female leads. We opened in Sydney to a not very cordial reception. Then Frank Howson suggested that we put on Uncle Tom's Cabin and give the bushmen a sample of real American drama. You can't imagine what a furore the piece made! For eight weeks we packed 'em into suffocation. After the performance, the stage-door was always blocked with excitable people who had been wrought to the most intense pitch by the whipping of Tom, the flight of Eliza, and the other great scenes. Our version of the book was an excellent one. William Warren had used it at the Boston Museum. I played Penetrate Partyside, a live Yankee, who wandered through the piece somewhat extraneously, but with good comic effect.

"From Australia we proceeded to a tour of the British colonies. The Thornes then sailed for home and I remained in Geelong, where there was a Scotch colony numerous enough to support a permanent stock. Here I played The Laird of Dumbiedikes to Gustavus V. Brookes's Ravenswood. I remember after the play I overheard some old Scotchmen discussing my performance: 'What did ye think o' the fellow that played the Laird, Sandy?' 'Weel,' replied Sandy, 'I'm dommed if I know whaither he were a Scotchman or a Yankee.' This criticism cut me deep, for I had prided myself on my Scotch dialect.

"It wasn't long before I became fearfully homesick, so one black Friday when the gum trees were on fire I stole away from Geelong and took passage on a vessel bound for Boston. Landing home I found to my dismay that my friends, the Thornes, were somewhere in the West. Off I set to find them, but got no further than Chicago. There I had the good luck to get an engagement at Levi North's amphitheatre. I was required to fight combats, play pantomimes, and ride in the equestrian spectacles. W. R. Floyd was in our company and Tony Pastor was our singing clown. You just ask Tony now we produced The Revolt of India and The Cataract of the Ganges. Why, we had a real waterfall sixty feet high! You never saw anything like it. Talk about Irving's productions! Ugh!

"Coming East, I received an offer from Wallack's but went to Niblo's with Edward Eddy and Madam Ponisi for revivals of Antony and Cleopatra and Rob Roy. The following season George L. Fox engaged me for the New Bowery, where I remained six years. When Fox removed to the New Broadway, I went along with him. Here I met John Wilkes Booth, the only Booth I had not yet acted with. It was just before the war broke out. George P. Cane had been arrested in Baltimore and we were hotly discussing Abraham Lincoln's legal right to such a decisive action. We were split up in factions—some of us sympathized with the North, some with the South, some were neutral. I confess frankly that I was for the South and I said so in a red hot outburst of eloquence. All of a sudden I felt a most tremendous slap on the back. I turned round and there was John Wilkes Booth, his eyes flashing his lip quivering. 'You're right, you're right,' he cried trembling with excitement. We all exchanged glances. In an instant we had forgotten the subject of dispute. 'I don't think J. W. is all O. K. in his nut,' remarked some one. Five days later came the tragedy."

"How many plays have you written, Mr. McCloskey?"

"Over fifty. Nearly all of them were successful. I sold Across the Continent to Oliver Doud Byron for $300. He made a quarter of a million with it. One of my best plays was a Western piece, Poverty Flat, which I first produced in Pittsburg. Bartley Campbell was at that time the dramatic critic of the Pittsburg *Chronicle*. He praised Poverty Flat to the skies and later he incorporated most of it into a play called My Partner. For Jim Wallick I wrote The Bandit King, which I claim is a moral play—moral in the sense that it points a moral. As I originally wrote it, there was a little scene between the bandit and a boy who has his head full of nonsense and wants to join the band. It was a very convincing little bit. Wallick cut it out. 'Why, Mac,' he said, 'I'm astonished you'd write such a scene. Why, audiences don't want a sermon flung at them.' Often and often I've worked anonymously. Fred. Maeder used to come to me and say, 'Mac, I don't know how to finish this play. Now, take hold of it and do something with it, like a good fellow.' Or else it would be, 'Mac, put a little ginger in this for me. It's all right, but it needs something to freshen it up. You're just the man to put it on its legs.' Edward Arnott had a fine romantic play, The Gascon, which for some reason or other didn't go very well. He came to me in despair. 'Mac, I've paid $100 here and $50 there to have this manuscript fixed up, but none of them can find out what's wrong with it.' I took the piece, read it carefully, and found that its strength was dribbled away in anti-climaxes. I cut them all out, bringing the curtain down every time on a good clean finish, and the piece went like wildfire. That's only one instance of the way I've doctored things up anonymously.

"I am writing constantly. Often the Bible furnishes me with inspiration for good plots. I get so nervous thinking over a play that sometimes I can't rest till I've sat down and worked till I've finished it. I have often written long pieces in twenty-four hours. I shall continue writing plays till I'm dead."

Mr. McCloskey not long ago completed a new Cuban play. His most recent success is a musical military spectacle, The Battles of a Nation, which Conterno's band is now producing throughout the country.

SHOP TALK.

"Gove'nor," said the fat comedian, "I don't want to complain, but you got me to blubbering last night, and blessed if I didn't forget to drink my coffee, and never thought of the brandy at all."

"Your emotions must indeed have been deeply stirred," said the tall man.

"I have no doubt the few drops of briny did me good. I have no kick coming, but I want to take time by the fetlock, as it were, and suggest that hereafter we reserve our post obit tributes as a sort of addenda, that's all."

"A tear," said the tragedian, "is the last, as it is the noblest, tribute we pay to departed friendship. Friendship! *Rara avis*. We never know the value of a friend till we lose him. Living, his faults are always in evidence: dead, we see only his virtues."

"Yet Shakespeare makes Mark Antony say the reverse," said the tall man.

"Mark Antony was making a stump speech at the time."

"A little free silver, sixteen to one sop, as it were, to catch the mob," suggested the comedian.

"Exactly; in all our language there is no word so much abused as friendship. We bandy it flippantly upon the tongue as thoughtless children play with holy things. Our chief want in life is a friend. Somebody who should make us do what we can. With him we are easily great. There is a sublime attraction in him to whatever virtue is in us. He flings wide the door of existence. What questions we ask of him! What an understanding we have! How few words are needed! It is the only real society."

"Speaking of society," said the fat comedian, "I had to discharge my valet this morning. He mislaid my invitation to the Vanderbilt-Wilson tie-up, and I know they will never forgive me."

"But to return to our tears," said the tall man. The comedian groaned, and emptied his second bottle of claret.

"It is a matter of history that I once made the great Forrest weep."

"You must have been playing a comedy part," suggested the comedian.

"No, Sir!"

"Then you touched his gouty foot?"

"No, sir, I touched his emotions. But not intentionally. It was in my salad days. I was trying to play Numatorius in Virginius. I had to speak the line: ''Tis I, her uncle, Numatorius,' in the forum scene. At each rehearsal I got as far as ''Tis I, her uncle''—and stuck dead. I couldn't remember my name. At the third and last rehearsal I stuck again. Everybody expected Forrest to explode, but, to their surprise and my great relief, he did nothing of the kind. He simply stopped rehearsal and said, with much gentleness: 'Young man, don't get nervous; you are all right. You know the part and speak the lines with intelligence and discretion, but you are just at present the victim of a mental disease known in medical parlance as *ahpasia*. The inability to concentrate the mind on a specific word or thing. It is temporary. I frequently suffered from it at your age. You must cure yourself, by close mental application. Associate in your mind several synonyms, or words that begin with the same letters, and have a similar sound. For instance, the word on which your memory fails is *Numatorius*. Now, let me see with what can we associate it in your mind? Ah! I have it. First, the Bible. What book in the Bible? Numbers. There you are. 'Tis I, her uncle'—Bible, Numbers—'Numatorius.' It is perfectly simple when you grasp it."

We were to do the piece that night. All day I cudgeled my poor brain with Numatorius, Bible Numbers. But somehow, whenever the Bible came the deluge came with it. That would switch me on the wrong track, as it were. The forum scene was on. Caius Cladius entered, bringing Virginia before Appius, followed by the mob in sympathy with the Centurion's beautiful daughter. Appius decrees that the girl shall remain with Caius. Virginia calls for help. The mob takes up the cry. Her uncle enters hurriedly, calling 'Virginia, Virginia'; then, turning to Caius he says: 'Wherefore dost thou hold that maiden by the hand?' Caius says: 'Who asks the question?' I replied: 'T'is I, her uncle—b b d-d-Deuteronomy!'"

"And did Forrest cry at that?" asked the comedian. "He did. He laughed until he wept."

"Well, you got your laugh, just the same."

"Yes, but they laughed at me instead of with me, and all on account of the deluge."

"They all laughed at Noah when he was building the Ark, all on account of the deluge. But when the shower came Noah laughed, and let the other fellow walk—swim, I mean."

The tragedian smiled pleasantly, and replenished the glasses, as he remarked:

"Is it Carlyle who says: 'How much lies in laughter; the cipher key wherewith we decipher the whole man?'"

"That's a fact," said the fat comedian. "We can't sometimes always tell whether we are going to make 'em laugh or cry. At least I can't remember an incident to the point which occurred when I was a member of the Plunkett aggregation. We were playing in Bilgeville, Iowa. I had not at that time discovered the bent of my genius. I thought I had, but Plunkett didn't. I wanted to play Hamlet and Macbeth, and he said I could play Marcellus and the Second Murder better. One night we were doing a wild weird thing in five acts and thirty scenes, written by a local school-teacher. I was doing six or seven minor parts. The governor had a dispute with a juvenile man about his conception, or salary, or something. Any way, he brought me the part at 4 o'clock. He patted me patronizingly on the back and said: 'Young man, your opportunity has found you. To-morrow you will be famous.' But fame was so eager to make me her own, she did not wait for the morrow. Possibly I can make the narrative more vivid by telling it in the language of an admirer. It was after the play. The male contingent had adjourned to the beer saloon. I was posing gracefully against the extreme end of the bar, where everyone could get a good look at me. The room was filled with a promiscuous crowd, discussing the play. Being the youngest and (in the minds of many) the least important member of the company, I was listening. Presently a man approached and extended his hand. He was known as the biggest beat in town. He was always to the front, but never showed color. He could drink more and pay less than any man in four States. His hat was queer, his coat shiny, and his shirt front profusely ornamented with tobacco juice and free lunch. His hands were slimy and his whiskers long. He had a hare lip, and a breath that lingered in my clothing for many moons. Placing his No. 11 boot suddenly on my toes, he took my right hand in his own, and placed his left upon my shoulder, and for a moment gave me the full benefit of the premature decay that was taking place somewhere within him.

"I have theen Forrest and the elder Booth," he began. These fellows have all theen Forrest and the elder Booth. "I have altho theen Luthille Wethern, Thuthan, Dennis, John Dillon, and K. K. Kendall, therefore I am thumthing of a judge. But I never thed tears in a theatre until to-night, and I wath not alone. When you returned from the war, dithgu'thed, to thurprithe your dear old mother, and then when you thaw her lookin' at your picture on the wall, and, throwing off all rethraint and your falthe whiskerth, ruthed into her armth and cried: 'Mother, tith I, your long lotht thon,' there wathn't a dry theat in the houth."

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Actors' Fund of America

New York, July 17, 1896.

In accordance with Section 30 of the By-Laws, notice is hereby given to the members of the Association that a SPECIAL MEETING will be held in the Rooms of the Actors' Fund, 12 W. 28th St., N. Y., on Thursday, Aug. 20, 1896, at 11 A. M., for the purpose of amending the By-Laws so that they shall conform with the Act of Incorporation as amended.

A. M. PALMER, President.
DANIEL FROHMAN, Secretary.

VAUDEVILLE STAGE

A SWEET SINGER.

MARGARET GONZALEZ

This is a picture of Margaret Gonzalez, who has lately come into prominence as a vaudeville star.

Miss Gonzalez was born in Philadelphia in 1873. She made her debut at the tender age of five as Meenie in Rip Van Winkle with Joseph Jefferson. She played this part with Mr. Jefferson for five seasons. She next joined Lawrence Barrett's company, playing the Duke of York in Richard III.

After a season with Barrett, Miss Gonzalez was sent to St. Peter's Academy on Staten Island, where she remained four years, receiving a thorough education.

She then joined Margaret Mather's company for one season, and while with her determined to take up the study of music. She studied for some time under Mme. Fursch Madi and Gustave Hinrichs, and then joined the latter's opera company, playing with great success such parts as the Page in Verdi's Bal Masque, the Page in Meyerbeer's Huguenots, Siebel in Faust, and many others.

Miss Gonzalez made her debut in vaudeville with great success at Keith's Boston Theatre in December last, afterward playing the other houses of the Keith Circuit with equal success.

Her voice is a high soprano, very sweet and of a very flexible quality. When she entered vaudeville she was at first very reluctant about singing what are known as "popular" songs, preferring to render high-class ballads and operatic selections. She has found, however, that the general public prefers the catchy songs, and she sings them with a grace and charm all her own, which lifts them far above the level of the commonplace.

Among her favorites are "No One Ever Loved You More Than I," "Grace O'Moore," and "Love's Souvenir."

Miss Gonzalez expects to remain in New York the coming Winter, appearing at the high-class vaudeville houses and doing concert and entertainment work.

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

Lumiere's Cinematographe continues to attract crowds in spite of the sizzling heat. New views are shown every week. The vaudeville bill includes the Rossow Midgets, Joe Cawthorne, comedian, who makes his first appearance in New York as a vaudeviller; Hughey Dougherty, comedian; the Brothers Detroit, the Misses Schaeffer and Marti, duettists; the Glees, musical act; Melville and Conway, Almont and Dumont, Morton and Revelle, the Fougeres, Nellie Dunbar, John Lorenz, the Six Reed Birds, McBride and Gordon, and others.

Tony Pastor's.

Maud Nugent heads a list including the Elinore Sisters, comediennes; Frederick Clarenze, the Bootblack Quartette, Gallagher and West, comedians; The Silvers, illustrated songs; Baldwin and Daly, "the Happy Hottentots;" Thomas E. Glynn, banjoist; Sadie Connolly and R. J. Moye, in a comedy sketch; the La Verd Sisters, change artists; Jennie DeVere and Prince Pharaoh, contortion and dancing act; McKenna and Hughes, comedians, and Louise Valentine, banjoist and comedienne.

Proctor's.

Leola Mitchell, "the Living Doll," who made such a pronounced hit uptown last week, is the bright, particular star here. The others are Lillian Kennedy, assisted by James Kennedy, in Fads and Fancies; George H. Adams and his clever family of grotesques; Clotilde Antonio, contortionist; Nellie Maguire, as "Costermonger Sal"; Sig. Delphino, musical clown; Tyrene and Evaline, dancers; Davis and Jerome, Irish sketch; Madame De Rossett, gun juggler; Lydia Pierce, vocalist; Campbell and Campbell, comedy sketch; Isabella Hurd, soubrette; Ed. Decky; change artist and juggler; Leah Starr, comedienne; Lew H. Carroll, comedian; and Louis Granat, finger whistler.

Proctor's Pleasure Palace.

Joe Flynn is the star of the bill, which includes Lucille Sturges, comedienne and dancer; Mlle. Oceana, balancer; Will H. Sloan, late of 1492, assisted by William Curley, in a comic sketch; Wills and Halpin, the Copper and the Tramp; Fabiana Sisters, grotesque bell imitators; Bella Sacha, comedienne; Bancroft and White, comedians; Mlle. Valeska, singer; Short and Edwards, musical comedians; Evans and Vidocq, comedians; Foy and Clark, comedians, and Dick Gorman, Irish comedian.

Hammerstein's Olympia.

Fregoli's engagement continues and he still attracts big crowds. Rachel Walker, "the Creole Nightingale," has become a great favorite and is retained. Lizzie Ramsden, a London change artist of brisk methods, makes her American debut. The other features are Knoll and McNeill, the cornet soloists; Pablo Diaz, Cuban contortionist; Johnson, Davenport and Lovells, comic acrobats; Jessie Bradbury, comedienne; May Howard, vocalist; Senorita Baranco, dancer; the Rixfords, acrobats, and the Gotham City Quartette.

Koster and Bial's.

This is the last week of the roof garden. The bill includes Jean Clermont and his acting dogs and other animals; the Weston Sisters, singers and entertainers; Edgar Ely, "the future dude;" Arnim and Wagner, duettists; Pitrot, mimic; the Newsboys' Quintette; Nellie Seymour, comedienne, Ed. Leslie, mimic; Catherina Bartho, dancer, the Manhattan Comedy Four and Edison's Vitascope.

Grand Central Roof-Garden.

Pianka and her troupe of performing lions remain the feature of the bill, which includes Mueller, facical mimic; the Taylor Sisters, duettists and dancers; Ben Ross, "the male Melba"; Bella Lee, soubrette; Shayne and Worden, sketch artists; Eulalie, "the Dancing Fay"; and Meyer Cohn, the baritone, who is in his fifth week.

Casino and American Gardens.

John W. Ransone as Mark Hanna is the star at the Casino roof. The others are Dorothy Drew, Will F. Denny, Hodges and Launchmere, Jennie Whitbeck, Mabel Russell, Sam J. Ryan, Verdi Ladies' Quartette, Tim Cronin, John E. Ince and Ella Brennan.

Hope Booth continues to pose at the American. The other performers are people who are at the Casino.

Madison Square Roof-Garden.

This week's bill includes Press Eldridge, Bentley and Cameron, the Four Gardners, the Beaumont Sisters, the Æolian Trio, the Old Homestead Quartette, Fields and Lewis, O'Brien and Wright, and Maud Nugent.

LAST WEEK'S BILLS.

GRAND CENTRAL PALACE.—Pianka introduced her trained lions here on Tuesday evening. This was the first appearance of this coterie of animal actors in New York, and they made a hit. A flashlight picture of the audience was taken during the evening. Colonel Schult showed his trained Bismarck dogs for the first time in New York. They are all great big fellows, and it must have taken the Colonel a long time to train them. They are especially good at high jumping. Meyer Cohen sang songs with stereopticon views. His biggest hit was "The Handicap," by Rosey, with views taken on Suburban day. Nini Dixon is as piquant as ever, and is honored by having her picture on the front page of the programme. The others who appeared were Bella Gold, Helen Chase, Eulalie, Alice Howard, Halliday and O'Brien, Stanford and Hernandez, Charles and Minnie Burroughs, the Morellos, and Sanford and Lee.

MADISON SQUARE ROOF GARDEN.—Caroline Hull introduced a new song called "Go Back to the Little One, Jim!" which tells the story of a man who deserted his little sweetheart for a woman of the world, who gives him the good advice contained in the title of the song. It was well received. Miss Hull also introduced her three-voice specialty which brought her an encore. The Mimic Four were as funny as ever in their burlesque on Trilby and Parkhurst. O'Brien and Wright pleased the audience greatly with their songs and conversation. The other numbers were furnished by the Æolian Trio, Maud Raymond, Press Eldridge, Beaumont Sisters, Bennetto and Reto, Lottie West Symonds, and the Four Gardners.

KEITH'S UNION SQUARE.—Some splendid views of the Czar's coronation were shown last week on the Cinematographe. The other new pictures were "The Sardine Fishers," "Arrival of the Guests," "Boys' Boating Party," and "A Colored Bathing Party." The other military and comic pictures were retained.

The Rossow Brothers, who were billed as "twins," went through their remarkable acrobatic and boxing act, to the great delight of the women and children. The Brothers Detroit (not of Michigan) made their American debut with considerable success. Their act is of the head-balancing order, with new ideas in somersaults thrown in. Their costumes are very unique. The Acme Four repeated their success in their screamingly funny farce, Tubbs's Visit. Mlle. Esme and her funny little fat assistant, M. Leon, went through their trapeze clown act. The heat seemed to distress M. Leon dreadfully.

Hal. Merritt, who has easy manners and a good-looking face, gave some very clever imitations of machinery, soda water fountains, and other things, and cracked some very smart jokes. "Senator" Frank Bell explained the "16 to 1" question to the best of his ability, and was rewarded with many laughs. Dryden and Mitchell were amusing as the Irishman and the sport. Villa Sayne, who has lately come here all the way from California, made her New York debut. She has a pleasing stage presence, and sang her selections in a manner which won her several encores. The others who appeared were Manola, juggler; the Claflin Sisters, singers and dancers; Rexo and Reno, comic acrobats; Fialkowsky, the animal mimic; Harry James, dancer; and Sam Weston, musical monologuist.

HAMMERSTEIN'S OLYMPIA.—Fregoli didn't seem to mind the heat a bit last week and made his changes with as much rapidity as though the mercury were down at 70° instead of at broiling point. Rachel Walker, the Creole Nightingale, charmed every one by her sweet singing. She is not well enough known yet to be warmly received on her entrance, but there is always an enthusiastic burst of applause before her first song is half finished. It is a perfect treat to hear her sing "The Suwanee River." She will be a great favorite here before very long.

Johnson, Davenport and Lorello made a big hit with their comic acrobatic act, "The Football Players and the Farmer." It is one of the funniest acts of its kind seen here in a long time. Pablo Diaz twisted himself into one hundred shapes on the rings.

Knoll and McNeill were one of the big features of the bill. Their cornet solos and duets were loudly applauded, and they were repeatedly encored. Their act is peculiarly suited to the Olympia Roof Garden, which is so large that the voices of the little soubrettes cannot be heard many rows from the stage. Miss McNeill made a special hit with her work on the regular army bugle.

The Gotham City Quartette, fresh from their London Palace hit, sang several good selections. May Howard and Katie Allen Fox sang new songs. The Brothers Rossi presented a grotesque sketch. Senorita Baranco danced as only a daughter of sunny Spain can dance.

PROCTOR'S PLEASURE PALACE.—Leola Mitchell, "the Living Doll," made her New York debut here last week with unqualified success. Owing to excessive heat the audiences were not large, but they made up in enthusiasm what they lacked in numbers, and little Miss Mitchell received a warm welcome and the heartiest kind of applause. She is the "cutest" little bit of femininity that has appeared in New York in years. A description of her performance appears in another column.

Lillian Kennedy, who has starred in the West, appeared in a short sketch, assisted by her brother, James Kennedy. Miss Kennedy wore a very pretty dress. She introduced a little of everything into her monologue, including a pathetic song and an Irish recitation, which she called an imitation of Harrigan and Hart, which was unwise, seeing that she was in New York, where the people know the difference. This same recitation, by the way, which tells of "the corner of Funfteen Sthrate and Sixth Aaavenya," was used by Ullie Akerstrom when she was at Keith's, and is a garbled version of poor John A. Mackay's monologue, which he used to give as an imitation of a drygoods salesman. Miss Kennedy is undoubtedly clever, and she and her brother worked hard, and met with considerable success. They were materially assisted by a terrier, which was introduced in a shawl trap.

George R. Adams and his family presented a very entertaining pantomime sketch, called A Country Terror, in which all kinds of funny falls and clown tricks were introduced with telling effect. The "family" were T. C. Coughlin, Tonina Adams, and Lily Adams. Nellie Maguire sang several songs, and made a big hit as the female coster. Fields and Lewis had some new hot weather jokes. Tyrene and Evaline introduced some novel and original dance steps in their sketch, The Return From the Ball. Genaro and Bailey were entertaining in their sketch, which was mostly of the terpsichorean variety. Edward R. Decker did some very clever juggling with clubs and guns, and played the snare drum with fine effect. Mabel Macklyn and Jeannette Lildford, the latter in male costume, sang up-to-date songs. Englehart and Raymond fenced well with swords and sticks. Ella Kirchner brought melody from many instruments. The Pantzer Brothers and Kurtz the juggler were also in the bill.

PROCTOR'S.—Fields and Lewis ran down from the Pleasure Palace twice a day last week to liven things up. Lena La Couvier, who was programmed as a soubrette, sang some high-class ballads very sweetly. The versatile trio, J. E. Gardner, Kitty Gilmore, and C. M. Harris, sang in tune, and introduced some good comedy business. Ella May, Louise Crolius, and the Raymon Sisters sang and danced. Bob and Kitty Emmett presented a neat sketch, introducing several clever character impersonations. Clivette did some very good work in the trick juggling line. Paulo and Dika sang some very amusing duets in French.

Diverting comedy turns were presented by Billy Williams, Cain and Mack, Howard and Bardock, Whitman and Davis, and Talbot. George Anderson did some skatorial acrobatic work. Ned Franklyn presented a refined musical act, and William De Boe did some tricks on the trapeze.

KOSTER AND BIAL'S.—Jean Clermont made his first bow to an American audience last week. He is an animal trainer and must be ranked A 1. He calls his entertainment "Farm and Forest," and has in his troupe a mule, a wild boar, two dogs and two roosters. A poodle who could play the piano was the star. When he picked out "The Last Rose of Summer" on the keys, the audience broke into most enthusiastic applause. The funny antics of the boar and the crowing of the roosters were also enjoyable features of a marvelous exhibition of animal training.

Dainty little Eleanor Falk sang as prettily as ever and made many new friends. The Manhattan Comedy Four combined harmony and fun in equal proportions. Crews and Lawrence rendered their operatic selections in splendid style. Rogers Brothers cracked Dutch jokes and danced vigorously.

Joe Flynn sang his parodies without stopping for breath. Nellie Seymour was very entertaining as a real Bowery girl. Fenz Brothers sang well and Pitrot presented fac similes of the presidential candidates amid great enthusiasm. Edison's Vitascope closed the performance as usual.

CASINO AND AMERICAN.—Camp, "the Male Yaw," who made his New York debut here last week, made a hit. He is a very tall, good looking young man, and made a graceful appearance as he trilled his high notes. George H. Wood rattled off his monologue and won laughs. Katie Rooney sang some catchy songs. Dan Waldron, Lizzie Wilson, the Verdi Quartette, and Dorothy Drew made hits.

Hope Booth continued her posing at the American.

TONY PASTOR'S.—James F. Hoey made his reappearance last week, and his quaint witticisms were much enjoyed. Maud Nugent's topical and up-to-date songs were encored. Conway and Leland made a big hit with their duplex bicycle and their one-legged acrobatics. Jack and Rosa Burke punched the bag and each other. George E. Austin perspired on the slack wire. Bobby Mack's jokes were amusing, and Tony Pastor's songs were encored.

Diverting specialties were provided by Van Leer and Barton, Mabel Darville, Tom and Gertie Grimes, Fry and Clark, and Emmerson and Omega.

IDA FULLER'S "OCTOPUS."

Every newspaper in New York on Monday of last week had a startling story of a thrilling adventure at Manhattan Beach, of which Ida Fuller was the heroine. The story was to the effect that Miss Fuller, while swimming at some distance from the shore, was seized by some terrible sea monster, and it was only by heroic work on the part of the life guards and spectators that she was saved from being dragged down to her death by the sea serpent or whatever it was.

The story made a sensation, and that is why Frank Thayer, the urbane press agent of the Fuller company, goes along Broadway with a perpetual smile on his face.

ELSIE ADAIR SAILS FOR JAPAN.

Elsie Adair and a select company of entertainers sailed from San Francisco last week on the steamer *China*. Their first stop will be at Honolulu, where they play a season of four weeks. They will then proceed to Japan, where Miss Adair is already an established favorite, and from there will make their way slowly around the world. Hugh J. Emmet is one of the principal members of the company, which is under the direction of W. B. Vanderlip, Jr.

BILLIE BARLOW'S TRIP POSTPONED.

Owing to the fact that this is the year of the Presidential election here, Billie Barlow has decided that it would be unwise to make her proposed American tour, which was to have been managed by Edward E. Rice. Miss Barlow may come over in the middle of the season, and will surely come in the Fall of '97.

"THE LIVING DOLL."

LEOLA MITCHELL.

"Isn't she 'cute'?"

This and similar expressions are heard on every side whenever little Leola Mitchell appears on the stage. She made her New York debut last week at Proctor's Pleasure Palace, and was the star feature of a strong bill.

"Cute" seems the most appropriate word to use in describing Miss Mitchell. When it is remembered that she is only four feet three and one half inches high, it can be understood that the word "cute" applies with particular appropriateness.

In spite of her short stature she is remarkably well developed, and has a figure of which any woman would be proud.

Her singing voice is out of all proportion to her size; it is a strong, clear mezzo-soprano, well cultivated, and of great sweetness and power.

Miss Mitchell is known as "The Living Doll," from the fact that she has made a reputation by singing a doll song, dressed after the manner of a pretty French doll. This part of her performance is very fetching. As a contrast to this style of work, she sings the "Miserere" from Il Trovatore in a spirited fashion which wins the approval of the coldest audiences. She is also an adept at coon songs, and can do the real nigger to perfection.

A MIRROR man had a chat with Miss Mitchell last week. He found her a very charming young woman. During the conversation he learned that she was born in Nevada, Missouri, where her father kept a hotel. She finished schooling when she was sixteen, and went to the Chicago Musical College to prepare for her stage career. Her parents had meanwhile gone to Texas to live, and it was in the Lone Star State that she began her stage life. After a few months' experience as the star of a small repertoire company she joined the company of Herbert Cawthorn, and starred jointly with him in Little Miss Nugget, under the management of her brother, H. S. Mitchell.

Taking the advice of George Fuller Golden and Charles J. Ross, she adopted the vaudeville stage, making her debut at Hopkins's Theatre, Chicago, on June 14, last, meeting with immediate success. Since then she has appeared at the Union Trust Roof Garden, St. Louis, and the Masonic Temple Roof in Chicago, from which place she came direct to New York to open at Proctor's.

Miss Mitchell will probably join one of the largest high-class vaudeville companies going on tour this season. If she does not, she will remain in New York, where she will undoubtedly take her place in the front rank of local favorites

VARIETY AT BATH BEACH.

An excellent vaudeville performance was given for the fresh air fund on the lawn of the Willomere, Bath Beach, on Saturday evening last. The affair was ably managed by Sam Friedenberg, of the A. S. Seer Print Company, assisted by "Inspector Brownie" Hagan as stage manager. The footlights consisted of candles stuck on the edge of the stage. A large crowd enjoyed the offerings of the following vaudevilles: Pauline Graves, of the De Angelis company, who sang very sweetly; Gertie Gilson, "Chinese" John Leed, Lizzie Derious Daly, George Wright, Conroy and McFarland, of Ida Fuller's company; Eunice Hill, Andy Amman, Mr. and Mrs. Sam Davis, Frank M. Wills, and others.

MLLE. ZOE DROWNED.

Frances Thurman professionally known as Mlle. Zoe, was drowned on the evening of Aug. 5 at Curtis Bay, a resort a few miles from Baltimore. Mlle. Zoe's act was a slide for life of 850 feet, holding a strap in her teeth, which was attached to a pulley which rolled on the inclined cable. When she had gone half the distance, the tower supporting the end of the cable collapsed, and she fell into the water, sinking before assistance could reach her.

Miss Thurman resided when at home at Narrowsburg, Sullivan County, New York. She was thirty-four years old, and had been an acrobat since her early childhood.

THE KELLY BENEFIT.

The benefit for the widow and children of the late J. W. Kelly will take place at the Academy of Music and Tony Pastor's Theatre on August 23. A large list of volunteers, including every vaudeville artist of prominence who will be in or near New York at the time, has been made up, and the performance will undoubtedly be a notable one. The people in charge of the affair are leaving nothing undone to make the benefit a success. Fleischmann, Thorley and Warendorf the florists, have agreed to donate flowers to be sold in the lobby by prominent actresses.

Lithographs of Kelly have been posted all over the city, with a notice of the benefit attached.

BLACK PATTI'S SUCCESS.

Thirty thousand people were attracted to the Auditorium, Los Angeles, Cal., to hear Black Patti sing during the last week of her engagement in that city. Her six weeks' tour in California has been very successful. She could have prolonged her stay in that section indefinitely if it were not for the contract existing between her and Voeickel and Nolan, which obliges her to be in New York on Aug. 20, to begin rehearsals with the Black Patti Troubadours. This organization promises to create a stir in the amusement world, as it is announced to be one of the most pretentious colored companies ever organized.

LOIE FULLER AT THE STANDARD.

Manager Sells, of the Standard Theatre, has secured La Loie Fuller for his opening on Aug. 29, and her engagement has compelled him to change the policy outlined at the start. The house was to have been run on the continuous plan, but Miss Fuller declined to appear at two performances daily, so the continuous plan had to be abandoned, temporarily at least. There will be only one performance a day, with Wednesday and Saturday matinee.

The work of redecorating the Standard is going on rapidly, and when it is reopened it will present a pretty appearance. Electricity has taken the place of gas throughout the house, and the carpets, upholsteries and hangings will be all new.

Mr. Sells is going into the fight boldly. He will pay big salaries for some of his acts, but he is bound to get the best at any cost. Among those already engaged are: Tim Murphy, John W. Ransone, Frederick Hallen, the Nicholls Sisters, Pearl Andrews, Stick and Zeno, Stuart, Zelma Ralston, Gus Pixley, William Roberts, Mlle Alma, Nina Diva, William N Cohn, Jr., Alice Shaw, Whitelaw and Stuart, Nellie Sylvester, Sam Ryan, the Vikings, Bobby Burns, Helene Mortimer, Lillian Greene, Deetz and Don, Joseph Ott, Walter Gale, Raymon Moore, Haynes and Pettingill, John Gilbert, L. J. Henderson, Robert McWade, in thirty minutes of Rip Van Winkle; Charlotta, Bessie Tennyhill, Anna Suits, John C. Rice and Sallie Cohen, Al Wilson, Waterbury Brothers and Kenna, William T. Carleton and his comic opera company in fifty minutes of opera; Vernona Jarbeau, Billie Barlow, and Lew Dockstader.

A number of foreign novelties are also being negotiated for.

A DRY GOODS THEATRE.

It is rumored that the managers of the Siegel-Cooper Company, which is about to open an immense department store on Sixth Avenue, are seriously thinking of running a continuous vaudeville theatre department, in connection with the dry goods, groceries, butcher shop, shoe store, and other branches of business to be carried on under the broad roof of the mammoth establishment.

If the scheme is carried out, the theatre will be arranged to hold 1800 people, and admission tickets will be given on the plan of the chromo tea stores. That is, if a customer buys $5 worth of goods she will get a front seat; if she buys $3 worth she will be put in the balcony, and if she only goes the 99 cent limit, she will have to sit in the peanut gallery. The customers who keep charge accounts and buy several hundred dollars' worth every month, will probably have private boxes, with iced tea and sandwiches thrown in.

It will be interesting to watch the progress of this idea and its effect on the regular continuous houses. The women who dearly love a bargain, will undoubtedly avail themselves of the privilege of getting a new dress and a long show for one price.

ROBERT GRAU'S SUCCESS.

Less than two years ago Robert Grau abandoned the operatic field for vaudeville. In short time, by sheer persistency and energy, he has succeeded in building up what is probably the largest office business in this country. Mr. Grau is now the exclusive representative of Aubrey Boucicault, Tim Murphy, Alice J. Shaw, the Black Patti, Manola and Mason, John C. Rice and Sallie Cohen, John T. Kelly, Fred Hallen and Mollie Fuller William T. Carleton, Charles Dickson, Pearl Andrews, Giacinta Della Rocca, Arthur Dunn, Robert McWade, M. B. Curtis, Flora Finlayson, John W. Ransone, Mark Murphy, Camp, "the Male Yaw," and Vernona Jarbeau.

THEY WANT OLYMPIA.

Oscar Hammerstein has received an offer from the London Empire Theatre Company of $3,000,000 for his Olympia. This is the third offer of a similar nature received by Mr. Hammerstein in the past three months.

When seen by a MIRROR man yesterday, Mr. Hammerstein said: "It is true I have received these offers, but under no consideration would I accept them. Olympia is my pride, my very existence. I could not be happy without the work I have laid out for myself here, and I will not sell under any circumstances."

Alfred Mould, of the London Alhambra, will come over here shortly to make an attempt to change Mr. Hammerstein's mind.

ORIENTAL AMERICA.

John W. Isham presented his new spectacle, Oriental America, at Palmer's Theatre on Monday evening, Aug. 4, for a charity in which one of the daily papers is interested. The performance went off smoothly, and it looks as though Mr. Isham had another success to follow his Octoroons.

VAUDEVILLE JOTTINGS.

Manager Hamilton is fond of sensations. Delia Stacy will try to rival Hope Booth's hit in the "red-white-and-blue" line at the Casino Roof-Garden.

Sam Bernard retired from the cast of Evangeline at Manhattan Beach on Saturday night, in order to devote himself to rehearsals of the burlesque with which the season at Weber and Fields's Broadway Music Hall will be opened.

Lillian Swain has been engaged for the stock company of Weber and Fields's Broadway Music Hall.

Papinta, who opened at Suburban Park, St. Louis, on July 26, for one week, was so successful that she was immediately re engaged for six weeks. When she finishes there, she will go to Hopkins's Theatre, Chicago, for a run. Colonel Hopkins booked her as soon as he saw her performance.

Florrie West arrived in New York last week. She will be featured with A Bowery Girl next season.

Madge Ellis is singing at the London Oxford, being exclusively engaged for that house.

The season at Schlitz Park, Milwaukee, has been profitable so far. The records of ten years are being broken. The attraction is an opera company which includes William Broderick, Stuart Harold, Sig. A. Montegriflo, Mme. Cottrelly, Myra Morreen, Eddie Smith, William Howard, Carl Formes, Gilbert Clayton, Celia Ellis, and Charles Stover. A different opera is given every three days. O. F. Miller, the manager of the Park, will also manage the new Wilhelm Theatre, which is being built by the Schlitz Brewing Co. at a cost of $500,000.

Zelma Rawlston, the clever male impersonator, who has been making a big hit on the Floating Roof Garden during the past two weeks, has been engaged for the opening of the Standard Theatre on Aug. 29. With such people as Miss Rawlston, La Loie Fuller, Tim Murphy, the Nicols Sisters, and Jennie Yeamans, the opening of the Standard cannot help being a success.

Ainslie and Webster, the managers of the Hotel Jefferson, Richmond, Va., have made a big success of their roof-garden. It was started as an experiment a few weeks ago and has become a fixture.

Last week's bill at the People's Theatre, Spokane, Wash., included the Clark Sisters, the Kins Ners, Junie McCree, Chapman and LeRoy, Blanche Warren, Floy Freeman, Hamilton and Hart, Foley and Eldridge, Amalia Gueno, Winn McDonald, Ada Warren, the Sisters La More, Lydia Prudy, William Morse, Lulu Watts. The afterpiece was "A Hebrew's Busy Day" in which Junie McCree played the principal part.

Jeanette Lewis opens on the Proctor circuit this month.

B. F. Keith was entertained by the officers of the United States warship *Minneapolis* at Edinburgh, Scotland, on Wednesday last. Jean Paul Selinger, the Boston artist, who is traveling with Mr. Keith, was also a guest of the ship's officers on that occasion.

Shaefler and Monti, who are at Keith's this week, are Western favorites.

H S. Mitchell has been engaged by Steve T King to manage the Ida Fuller Vaudevilles, which will start on tour Sept. 5.

George Rosey's new march, "Chinatown," was played by the orchestra at Hammerstein's last week.

George Kaine, the German comedian, has signed with Gilmore and Leonard for this season. The tour begins at Frankfort, Pa., Sept. 14

Frank C. Thayer, acting-manager of the Ida Fuller company, is entered in a long-distance swimming race at Bath Beach, on Aug. 15.

Ida Fuller has sufficiently recovered from her recent bathing accident to be out upon her bicycle.

Ena Bertoldi, the contortionist, was recently married in London to George Spinks.

Nellie Dunbar made her first appearance in vaudeville in New York, yesterday, opening at Keith's.

Ezra Kendall has been booked in vaudeville up to the middle of November. He will play two weeks with Proctor and six weeks with Sells in New York.

Connell and O'Day made a hit last week at Ferris Wheel Park in Chicago.

Gus Rogers presented his wife, Maude Raymond, with a diamond pendant on the occasion of her birthday last week.

Primrose and West, who open their season at Ulmer Park on Aug. 14, claim to have the largest minstrel company in the world

Mitchell, the conjurer, who opens at the American Roof-Garden next week, promises to introduce conjuring novelties that are entirely unknown to the profession.

David O'Brien's Comedians, headed by the young English comedienne, May Rowe, and the Brothers O'Brien, unique comedians, will take the road Aug. 17, presenting two comedies from David O'Brien's pen, The Wrong Men and Odd Fellows.

Hilda Thomas has been playing a successful engagement at the Lake Erie Casino, Toledo, O. The Toledoites now call Miss Thomas "Our Hilda."

Rogers Brothers have closed a four weeks' engagement at Koster and Bial's, where they made a big hit. They are considering an offer to return there for a run in November. They are now on the road with Tony Pastor's company.

A flutter was caused on the Rialto last week by a rumor that Lillian Green had married a millionaire. Her mother declared that she was simply engaged to one of her boarders. It was learned on good authority that she had really married a young man of a rich family, but that they were both anxious to keep it quiet, as the youth is afraid of incurring the wrath of his folks.

A child of the manager of one of Hagenbeck's shows was killed at Chillicothe, O., one day last week, by a lion which was chained to a post in front of the tent. The beast was supposed to be tame.

Mildred Howard De Grey and Sidney H De Grey made a substantial hit at Keith's Boston house last week. They leave this week for an engagement on the Orpheum Circuit, and will return to New York about the holidays.

Wanted — First-class vaudeville and specialty people, a singing and dancing soubrette, for stock company. Permanent engagement Salary sure. Send photograph and lowest salary, with particulars, first letter. Address H., room 5, Russ Building, Harrisburg, Pa.

Lew Dockstader is not only famous as a comedian, but has the distinction of making more songs popular than any other performer in the vaudevilles. His last year's success of "Oh, Uncle John" was duplicated this season by "Oh, Mr. Austin!" His latest song creation is entitled "Mary Black from Hackensack, which is already making a strong bid for popularity. The chorus runs as follows:

Mary Black from Hackensack, she'd never been out of
the town;
She wanted to see the Bowery, the place of great renown.
She thought of the trip and she grabbed her grip, and
it didn't take long to pack.
But she wasn't so slack when Mary Black got back to
Hackensack.

Four cubs were born to "Mrs. Bowser," one of the performing lionesses of Pianka's troupe on the Grand Central Palace Roof Garden on Tuesday last They are the first lions ever born on a roof garden.

Hi Henry's company this season will include Arthur Deming, Charles Kenner, Harry Leighton, Ed. Swan, the Albions, Conchita, Antonio Martinez, the Patrol Quartette, and two brass bands.

The team of Crews and Lawrence separated on Saturday night last. Miss Lawrence discovered that the ideas of her partner were not such as would make it pleasant for them to work together, so she withdrew from the team. Miss Lawrence will continue to present the act, and is negotiating with an operatic soprano who possesses a beautiful voice, and whose stage presence is admirably fitted for the act. The team name will be announced next week.

Pearl Andrews made a hit last week on the floating roof garden.

Treasurer M. Mayer, of the American, will have a benefit there next Sunday evening. A good programme is promised.

While Zaeo was rehearsing her mirror dance one day last week at Koster and Bial's, her mirrors fell and were broken. A new set were ordered by cable from Europe, and, pending their arrival, Zaeo will be unable to appear.

Mrs. Lizzie Carroll, known on the stage as Lizzie Mulvey, has engaged a prominent law firm to begin a suit for separation against her husband, John Carroll. They separated in March, but Carroll failed to pay the $12 a week he had promised, hence the suit.

The men who are interested in Coney Island met the other day, and decided to adopt methods of advertising which will extend the season well into October. Paul Boyton suggested that $1000 be spent on posters 9x20 feet. His plan was to have the poster read like this:

"The Superb. Now in full glory. Moral amusements. Gentle breezes. The surf still rolls in. Go to Coney to-day. All attractions in full blast. A mad whirl of pleasure."

This is the biggest season Coney Island has ever had, and the managers of enterprises want to make the most of it.

The Phoite-Pinaud Troupe which was to have opened at Hammerstein's last week, did not arrive from Europe, and it is not likely that they will come over in the near future.

FOREIGN NOTES.

Vesta Tilley's proposed tour of Ireland, under Dan Lowery's management, has been abandoned on account of her great London success. She will return to the Syndicate Halls in London for a short season in September, before starting for America and Hammerstein's.

A man fell from the gallery of the Tivoli, in Sydney, Australia, a short time ago. He landed on top of a man in the orchestra, who had to be taken to the hospital. The man who fell was only slightly injured.

Birt Acres showed the Kineopticon, his new picture invention, to the Prince and his family at Marlborough House recently, by special invitation of the Prince. As a reward the Prince allowed him to make Kineopticon pictures of the procession at his daughter's wedding a few days later.

Naughty Nin is the name of a new sketch now being done by the Florador Quartette.

Mlle. Albertina, the aeronaut, is reported to have been drowned while making an ascension recently near Cardiff, Wales.

Pattie Bonehill, a cousin of Bessie, was married recently in London to Leslie Carty.

The Newsky-Rousstine troupe of Russian dancers is making a hit in London.

Imre Kiralfy, who is managing the show at Earl's Court in London, took a trainload of Indians, Burmese, Cingalese, and other curios down to Windsor Castle one Sunday not long ago, to pay a visit to Queen Victoria. The black, brown, and tan folks rubbed their noses on the ground when they saw their ruler, and Kiralfy told the Queen how pleased they all were to see her. Her majesty replied pleasantly, and ordered a round of lemonade and some good old fashioned homemade cake for her visitors, who expressed their gratitude in seventeen dialects.

May Howard is singing old songs in London. She is no relative to the May Howard who is singing new songs at the Olympia Roof-Garden in New York.

A new pantomime sketch was recently produced in London. The work is by Andre Wormser, composer of L'Enfant Prodigue, and Newnham Davis. Paul Clerget and Rose Selwicke were the performers who produced the piece, which had fair success.

Anna Held is tickling the ears of the Londoners with a song which she sings to the player of the double bass, which must be something like "Georgie." She also sings an English song which is called "Come and Play With Me All Day Long."

Gus Elen has a new song called "There Ain't No Gittin' Rid of 'Im At All!" It tells the story of a rummy old father-in-law, who sponges on his son-in-law, and stays, in spite of strenuous efforts to oust him.

Mlle. Frasetty, who was here at Olympia when it opened, had the honor of appearing before Li Hung Chang recently.

Bessie Bellwood's friends will be sorry to hear that she is severely ill.

Yvette Violette, the dainty American who gave such clever imitations here last Winter, is doing her Guilbert imitations at the London Empire.

Alec Hurley's time is booked up to 1898.

Alice Thorne is dying in England of cancer.

Kelly and Ashby, a team of American acrobats, are making a hit at the Royal, London.

Collins, Larkelle and Collins introduced the "singer in the gallery" idea to London last May. Since then several performers have taken up the idea, and the Americans would like to have them stopped from using it.

Marie Lloyd is so popular in England just now that she has to sing seven or eight songs each night. Bonnie Thornton holds the record, however; one evening at Terrace Garden in New York she sang twelve songs, and even then they wanted more.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Nothing but vaudeville and lots of it was the state of affairs in Chicago the past week, and each place offered the best kind of programme.

Hopkins's Theatre: At Colonel Hopkins's pretty theatre the Vitascope has proved to be a great attraction, and has been retained again as the principal feature, and the new views and reproductions were more lifelike and wonderful than those which have already excited such general interest. The Vitascope is drawing to this popular priced theatre hundreds of people who have never attended a vaudeville house before. Instead of the hot Summer day forcing a dull season in this direction, the attendance at Hopkins's has been the heaviest ever known in the "10-20-30 business in this city, and only the early comers are sure of finding a vacant seat in the cool and spacious establishment. One of the interesting events of the week was the production of the celebrated and romantic English drama, Queena, in which Miss Jessaline Rodgers, the extremely popular actress, who appeared as the leading lady in the stock company for many months, and has been taking a much needed rest, returned to the prominent part she has occupied in the co.'s work, for a brief period. There was a long list of specialties, including Fostelle and Grinnell, America's representative burlesque artists; Shattuck and Leslie, talented duettists; Tom Mack, the popular black face comedian; Barnes and Sisson, in a clever novelty sketch; Emma Lee, vocalist; Billy Robinson, original and versatile mimic, and a number of others.

VAUDEVILLE. VAUDEVILLE.

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PHOTOGRAPHS
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CASINO AND AMERICAN ROOFS.
Address MIRROR.

Masonic Temple Roof Garden: One of the best shows of the season played to good business. Ross and Fenton were the head-liners, and made their usual hit. The special Ross and Fenton night was a great success. On this occasion they appeared in a melodramatic sketch from Oliver Twist, which was a great artistic success. The balance of the bill embraced much that was refreshing and worthy of attention. Wass and Maddox remained another week and made a splendid impression; Hayes and Post also made a hit. They are two very clever boys and merit notice, Kursale and Laughlin were pleasing in a sketch, Little Annie Laughlin being especially bright and talented; the Hiatts, Edith Gray, Alburtas and Bartram, and Arno all did their share to make things pleasant.

Chicago Opera House: Crowded nightly, and an excellent array of people gave a splendid performance. The bill was made up of the following: Douglas and Ford, Burt Kimball, Arnold and Gardner, Arthur Deagon, Kursale and St. Clair, Charles Diamond, Heeley and Marba, La Belle Carmen, Tegee and Daniels, Mons. Geller, Emma De Forrest, Lester and Williams; Giacinta della Rocca, Beeson, Miles and Lulu, and Adonis Ames.

Great Northern Roof-Garden: "The only open air roof-garden in Chicago" is holding its own, and the show and attendance were both good the past week. In the programme there was much excellent material. Sabel made quite a hit, and the others who appeared were: Charles Ward George Evans, the Carpos, Ed Latell, the American Macs, Julie King, R. J. Jose, Marshall and Nelson, and Evelyn Britton.

Sam T. Jack's Opera House: The big Creole show opened the season at this house, and Manager Jack has engaged a strong co. for the road. The performance was satisfactory in every particular.

Ferris Wheel Park: Manager Pryor, is still presenting vaudeville and outside of the rainy nights the attendence has been large. Dixon, Bowers and Dixon, Katie Rooney, Arthur Rigby, Frank Burt, Madame Yucca, and the Jubilee singers, made up a very entertaining programme.

Orpheus Music Hall: The season seems to have been profitable at this house, and last week manager Blei, enlisted another evenly balanced bill of variety that was enjoyable. HARRY EARLE.

BOSTON, MASS.—In addition to the living pictures, cinematographe and symphony concerts at Keith's this week the bill includes Fenz Brothers, vocalists; Willett and Thorne, the Valdares, the Baggessens, Sydney Grant and Angie Norman, high-class dancing and vocalism; A. O. Duncan and McIntyre and Heath.

At the Howard Athenæum are Barney Ferguson and Dan Mack, Carr and Jordan, Crimmins and Gore, Medley and Mack, Swan and Bambord, Edward B. and Rolla White, Foster and Lewis, Tony Barker, Marguerite Ferguson, Alicoate and Bertha Wild, Barr and Evans, Burns and Coakley, Maud Detty, James Macey, M. C. Drew, Sanderson and Birdell, Dawley and Waldron, Reece Brothers, Mlle. Martha, Robert T. Tyrrell, and Maggie Bignell.

The Marie Sanger Burlesque co. opened the Lyceum to-day. This co. includes Polly Holmes, Burke Brothers, Brown and Harrison, Mlle. Corterly, Russell and Pearl, Ella Morris, and May Belle.

In addition to Carmen, the opening bill at the Grand Theatre presents Redding and Stanton, Metropolitan Three, Ida Russell, the Farrells, James Richmond Glenroy, Bryant and Clever Valdo, Weston and De Veaux, Phillips and Layton, Miles and Raymond, and John Walsh.

At Austin and Stone's, the vaudeville performers are Charles and Mynnee Burroughs, Frye and Allen, the LaRue Family, Petching Brothers, Cashing and Fraser, Ed Bryant, the great Maffett, the Marsh Trio, Minnie Cline, Henry T. Wait, the Lano Sisters, Kate Raymond, and the Ricci Brothers.

JAMES HARRIS.

SAN FRANCISCO, CAL.—At the Orpheum the cry is chronic of big business, and during the week ending 2 on some days the house was completely sold by 1 or 2 in the afternoon. The bill of week 3-10 is another strong one, with some new and old favorites. On the opening night Black Patti got a big send off, and Staley and Birbeck were also favorites. Of course Biondi was a big drawing card. His new operatic sketch, In a Restaurant, proved a big success. The Four Nelson Sisters gave a smooth acrobatic performance. Herr Techow and the cats are still billed. Rose Snow is still with us also, and Lydia Yeamans Titus and her husband have fifteen or twenty minutes at each performance when time does not drag. The chutes and the Casino are with their down town rivals, drawing a great many people from the centre of town.

TOLEDO, O.—Lake Erie Park Casino (Frank Burt, manager): For week closing 8 the following excellent bill was presented: McIntyre and Rice, Maurice McAvoy, three Albions, Professor Abbott's wonderful views, Dean and Jose, Inez Pearl, Hilda Thomas, Moore and Staley, and as the star attraction, the clever McCoy Sisters in songs and dances.——People's Theatre (S. W. Brady, manager): Darkest America opens the season 6.

SARATOGA SPRINGS, N. Y.—Hotel Todd Summer Garden (D. E. Kirkpatrick, manager): For week commencing 3, Miss Arbuckle, pianist, of New York; Reah Stars, ballads; Valle Egar, soubrette; Babe Reil, song and dance. By special request, Thomas Robinson, who is a guest in town, and was a great favorite at this garden last Summer, favored the audience with two baritone songs 5.

PIQUA, O.—Midway Park (Hardy and Sank, managers): Barney Fagan's Metropolitan Entertainers gave three performances 2, 3. Good show to fair business. Iler, Burke and Rendall's Minstrels opened 4 for balance of week to big business. Performance not up to the standard.

GRAND RAPIDS, MICH.—Godfrey's Summer Pavilion: The following appeared to large audiences: Edith Clark, Albert Hawthorne, Fonti Boni Brothers, Lulu and Perry Ryan. Albert Hawthorne, baritone, made a decided hit.

Jandorf's Pavilion: Chinese Johnnie Williams week of 2.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): The hot spell had no effect on this popular place of amusement, the attendance being large. The Fredericks troupe of acrobats, Lillie Weston, and Billy Van being prime favorites. Coming Aug. 3: Mason and Mason, The Donatos, Conlon and Ryder, and Ada Favart.

BAYONNE, N. J.—Salter's Willow Haven Casino (W. D. Salter, proprietor and manager): Although the weather has been very warm the Casino has had large audiences, it being kept cool by the use of electric fans, and is situated on the water's edge, where there is always a good breeze. Professor Sherman's Educated Goats and Ernani are on their last week. The new comers being Elita West, a clever little soubrette, George Kaine, Dutch comedian; Cassie Bernard, Frank Lowell, Frank Adams, Dan Murphy, Lizzie Sherman, James Lowell, Frank Frayne, champion boy rifle shot of the world; Charles Herbert, Lowell Brothers, Bernard Sisters, and Murphy and Herbert, Irish comedy team.

SPRINGFIELD, MASS.—New Market Theatre (C. W. Fonda, manager): Week of 3 Morton and Mack, Dorothy Drew, Paul and Emil Patchings, Belle Gordon, Symonds and Rastus, and Belle Vivian.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Marie Mather, Watson Brothers, Trio, Frank P. Burt, Wilbur Mack, Nadine, Frank Granger, Dick and Lottie Allen closed week of July 27 to good business regardless of rain. Coming week of 3, Welby, Pearl, Keys and Nellis, St. Clare and Loreno, Bonnie Maci, Vino and Bessie Searle and Hal S. Stevens.

◆

MAY IRWIN.

The second tour of May Irwin in The Widow Jones will open in New England, an engagement of two weeks being scheduled to commence at the Boston Museum, on Monday, Sept 7. When this engagement is over, Miss Irwin will have given the Hub six weeks of The Widow, which is by all odds John J. McNally's brightest and most successful farce comedy. There have been three changes made in the company. Charles Dickson will be seen in John C. Rice's part. Hattie Williams will replace Anne Sutherland, and Etta Gilroy will have the role played last season by Sally Cohen. The other members include Joseph M. M. Sparks, Jacques Kruger, George W. Barnum, Charles Church, Roland Carter, John Frees, Ada Lewis, Kathleen Warren, Mabel Powers, and Margery Teal. A call is made for rehearsals at the Garrick Theatre on Thursday, Aug 20. Miss Irwin will play engagements in The Widow Jones, during the early part of the season, at the Harlem and Grand Opera Houses. Her regular New York season will open at the Bijou Theatre on Dec. 28. She will then be seen in a new comedy, and her engagement will continue for an indefinite period. Ramsay Morris will be in advance of Miss Irwin, and William Andrews will be manager with the company.

◆

THE EMPIRE THEATRE OPERATIC SCHOOL.

The operatic school, soon to be opened by Nelson Wheatcroft, in connection with the Empire Theatre Dramatic School, will have as its principal instructor the well-known tenor, Edwin W. Hoff, who has studied the methods of the Paris Conservatoire, and of Sbriglia, the teacher of Jean De Reske, Plançon and Nordica. Charles Frohman has placed his theatres at the disposal of the school, and commendatory letters have been received from De Wolf Hopper, Canary and Lederer, and F. C. Whitney, while Rich and Harris, Field and Frohman, of the Boston Museum, have offered to donate a scholarship to be competed for in the Boston musical colleges.

The school will have the use of the scenery of New York theatres, and special matinees will be given, in addition to the usual series of exhibitions of the dramatic class. The students will have the advantage of participating in the regular exercises and representations of the dramatic class, enabling them to learn all branches of stage art. The regular term of the operatic class will be six months, and the class will be limited to twenty pupils who must pass examination before acceptance. In addition to the requirements of the dramatic class examination, the pupils must have good voices, and at least a moderate knowledge of music.

◆

HERRMANN THE GREAT AT HALIFAX.

Herrmann the Great has returned from the carnival at Halifax, where for a week he packed the Academy of Music with delighted audiences. One evening the entertainment was under the distinguished patronage of Admiral Erskine and officers of the North American squadron, General Montgomery Moore, Lieutenant-Governor Daly, Colonel Leach and officers of the R. E., Colonel Anstruther, Colonel Isaacson and officers of the R. A. According to the Nova Scotia press, the carnival became little more than a pleasant environment for Herrmann's entertainments. The *Chronicle* says: "If the carnival benefits no one else it has at least given our theatregoers the opportunity of seeing Herrmann. The *Echo* begins: "Herrmann the Great is alone in his greatness." Every report enthusiastically praises the dances of Adelaide Herrmann. The *Mail* devoted half a column to her creations. "We venture to say," it remarks, "that the marvelous manipulation of lights and the exquisite loveliness of Adelaide Herrmann's costumes have never been approached."

◆

SALTER AND MARTIN'S OPENING.

Salter and Martin's Mammoth Uncle Tom's Cabin will open the season, Aug. 20 at Noblesville, Ind. The uniforms, harnesses, chariot, phaeton, cart, etc., are all new, and the parade will be one of the largest and handsomest ever seen with an indoor combination. James F. Dolan will lead the white band, Master Joe Brinker, the Whangdoodle Pickaninny Band, and Minerva Moreau, leader of the Creole girls' band. The feature of the parade will be Tommie Brockman, a California colored boy, who is eight feet tall. The special baggage, sleeper, and dining cars have all been handsomely repainted. The executive staff is as follows: McWade Chilcott, treasurer and press agent; Will M. Barry, general agent; Will F. Gardner, assistant agent; James Gill, programmer; James F. Dolan, bandmaster; Harry Gronberg, musical director; W. E. Crandall, stage manager; Ed. F. Fisher, carpenter; Harry Ford, properties.

◆

THE LAST SEASON OF A RUN ON THE BANK.

The coming season, which opens at London, Ont., Aug. 20, will be the third and last of A Run on the Bank, in which Ward and Vokes have firmly established themselves as farce-comedy favorites. Manager E. D. Stair has engaged a company of thirty people for the present season, including Charles Guyer, Joe Kelly, Gus Meehan, Charles Mason, Tony Williams, Cyrus Riddell, Clarence A. Hanley; Charles Zimmerman, musical director; T. W. Eckert, Emma Francis, Gilberti Learock, Margaret Daly Vokes, Emma Berg, Nellie Daly, Martha Franklin, Hattie Bernard, Lottie Miranda, Lisle Bloodgood, Adelaide Prucilla, Alma Desmond, Rose Leigh, Inez Whitcomb, and Anna Russell. Rehearsals commenced at Detroit Aug 6. Max Zoellner will manage and Charles R. Sturges will represent the company in advance.

◆

ELIHU R. SPENCER'S NEW LEADING LADY.

Elihu R. Spencer will have as leading lady next season Isabel Pengra, of Boston, a very pretty woman and a talented actress, of whom her old teacher, Mrs. Erving Winslow, has said: "The soul of an artist has enabled you to grasp the thought and give to reading individual expression. This will put you in touch with your hearers, as no mere mastery of rules can do. Your zeal and intelligence have had such remarkable results in your work with me, that I venture to predict a career for you which shall crown it." Damon and Pythias will probably be dropped from the repertoire, and Camille substituted, as Miss Pengra is very strong in that character. Mr. Spencer considers himself very fortunate in securing this rising young American actress.

◆

SUTTON VANE'S NEW LONDON SUCCESSES.

The initial performance in London of In Sight of St. Paul's, by Sutton Vane, was witnessed by the Princess of Wales, the Crown Prince and Princess of Denmark, the Duke and Duchess of Sparta, and Prince Nicholas of Greece. Notwithstanding the objection of the average Englishman to the representation of a place of worship on the stage, the play, with its church scene, has duplicated its American success. Sutton Vane and Arthur Shirley's new drama, Straight From the Heart, which was produced at the Pavilion Theatre, London, on Aug. 3, scored an instantaneous success. Among the incidental effects are a marriage on shipboard, a vessel afire in mid-ocean, fierce combat in an Algerian desert, and an execution by guillotine in France.

◆

THE REVISED EDITION OF A STRAIGHT TIP.

Henderson's Comedians will open their second season in John J. McNally's re-written, up-to-date, farcical satire, A Straight Tip, at Chicago, after election. A tour West and Northwest follows, time being well booked into the Summer season. The co. includes Pearl Gonzalez, Maud Hazlett, Kathlyn Davenport, Kate McCall, Nellie Hessler, Tudie Kersey, the Adair Sisters, Wiley Hamilton and daughter, Hilleker and Lynch, Lester and Irene, McRobie and Purcell, and Balgoria. The tour will be under the personal direction of W. F. Henderson, assisted by James V. Cooke, business-manager; Frank G. Crawford, advance agent; Professor George H. Price, electrician; John C. Gray, property man. Special scenery, by Sosman and Landis, will be carried.

◆

BANCROFT AND KNOX.

Managers all over the country are anxious to book the Bancroft and Knox company, who present a repertoire of classical dramas in week stands at popular prices. They have felt the public pulse, and are confident that the classical drama, at prices within the means of the masses, is what the people want. The strong company that has been engaged, and the special scenery, properties, costumes, and large variety of attractive paper with which this organization is equipped, make it one of the attractions of the season. Only a few weeks of open time is left, and managers desiring to book this company should communicate at once with the Packard Theatrical Exchange.

◆

THE AMERICAN THEATRICAL EXCHANGE.

Business has never been so lively as during the past two weeks at the American Theatrical Exchange. The number of attractions being booked is the largest since the Exchange opened, while the number of theatres represented is daily added to. The system of booking employed insures companies the best cities, best terms and railroad expenses reduced to the lowest amount, while the increased business is a guarantee that the work of the Exchange is appreciated by local and traveling managers.

◆

BAGGAGE AND ACCIDENT INSURANCE.

C. D. Wheeler, representing the John C. Paige Insurance Agency, No 20 Kilby Street, Boston, is in the city arranging baggage and accident insurance for managers and members of the profession, for the coming season. Many of the leading managers and stars leave all matter pertaining to insurance in Mr. Wheeler's care, and their interests are at all times carefully protected. Those who desire to negotiate insurance for the coming season will do well to consult with Mr. Wheeler before visiting elsewhere, and for convenience of New York patrons he will be at the Hotel Metropole for two weeks commencing Aug. 15.

◆

AN INNOCENT SINNER.

The Lillian Lewis production of An Innocent Sinner, a new character comedy-drama, by Lillian Lewis and Lawrence Marston, is announced this week. It will be a scenic production, and will open at the Hyperion Theatre, New Haven, Conn., on Sept. 3. The company includes several well-known players, and much is expected of the venture. Benjamin Tuthill and company will be the managers; Henry Sellers, business manager; Jerome H. Eddy, manager of the press department, and John F. Harley, at McConnell's Exchange, has charge of the bookings.

◆

MATTERS OF FACT.

S. D. Grazia, care Mrs. Fitzgerald, 560 East 140th Street, New York city, desires a position for a beautiful, bright child actress, six years of age, and would hear from Adelina Patti, Sarah Bernhardt, Ellen Terry, Julia Marlowe-Taber, Cora Urquhart Potter, Sir Henry Irving, W. H. Crane, Nat C. Goodwin, Alexander Salvini, and others.

At Lakeview, N. J., the Froebel Kindergarten Home offers educational facilities for professional children between three and six years of age.

The Chicago *Mail* in speaking of Aladdin, Jr., said: "Miss Ada Deaves gave another of her excruciatingly funny characterizations, and won the audience from the moment of her entrance."

Samuel B. Steel, and not James Steel, as was stated in an item in last week's MIRROR, will be a member of Gus Williams's One of the Finest company.

A good date is offered for a first-class company at the Ariel Opera House, Gallipolis, O. This is a new house, with a population of 8000 to draw from.

Warren Bunker, who has just completed a successful Summer season through the South with his original dances and costumes, is at liberty for the coming season.

D. Godino makes a specialty of guaranteeing perfect fit and style for theatrical shoes. His announcement in the advertising columns gives full particulars.

On Sept. 7 the Girard Avenue Theatre, Philadelphia, will be opened by Harry Davenport and a strong stock company. Davenport and Tourney will manage the house this season, giving special attention to the production of successes.

High-class attractions are wanted for September at Haltnorth's Garden Theatre, Cleveland, O. The Garden Theatre Opera company has played eleven weeks to a large business. The equipment of this house is complete in every detail.

L. C. Jones invites offers for next season as manager or advance representative. Last season he was with Hands Across the Sea.

F. Ross, late comedian of the Alcazar, Marseilles, France, is at liberty for next season.

Jane Holly, who received the most flattering notice from the press of Binghamton during her engagement with the stock company at that place this Summer, is desirous of hearing from managers for next season for leading business or comedy.

The City Hall Opera House, of Athens, O., which is under new management, will play only a limited number of attractions of the best standing this coming season. Fair date Aug. 27, 28 is open for attraction with a band.

A young European comedian would like to negotiate with an actress as a joint star for an American tour, presenting a London success. Inquiries should be addressed Trojan, care THE MIRROR.

Phyllis Allen, the contralto formerly with the Dazzler company, and last season a member of Fields and Hanson's Vaudeville company, with whom she made a decided hit, is disengaged for farce-comedy or vaudeville. She can be addressed care Witmark and Sons, 51 West Twenty-eighth Street.

The ballets, which have been an important feature of Pain's spectacle at Manhattan Beach, were arranged by Lena Cassie.

Millett's Opera House at Austin, Tex., is now under the management of John W. Phillips, who is booking attractions for the coming season. The theatre accommodates 1200.

Frederic Lotto has not settled for next season. Communications should be addressed to this office.

An excellent opportunity is offered an opera company to engage a first-class cornetist, reliable, steady, and experienced, in Harry S. Jones.

Waas and Son, of Philadelphia, offer a large assortment of costumes suitable for comic opera productions.

A competent piano player is wanted by Dan Sherman for his Old Dan Tucker company.

A. W. Street, formerly in charge of Augustin Daly's scene painting, has leased the scene room of the New Murray Hill Theatre for five years. He has two large 40 foot frames, which which will enable him to execute the largest work. James A. Curwood is associated with him, looking after the carpenter work. The office is conveniently located at the front of the theatre, and contracts will be executed promptly and at prices in keeping with the times.

W. H. Kohnle, operatic comedian, having abandoned his starring tour, invites offers for comic opera or farce comedy.

William J. Rostetter, musical director with Princess Bonnie last season, has not yet closed for the coming season and may be addressed at 77 West Ninety-first Street.

Specialty acts, which must be high-class and refined, are wanted for the Grand Opera House at Wheeling, W. Va., for the week of Sept. 7, by Manager Charles A. Feinler.

Joseph Menchen, the inventor of many novel electrical effects, for which he holds patents and trade-marks, wishes a responsible manager with capital to back him. He may be addressed care this office.

"Rural Melodrama," care this office, has a rural play in four acts with strong male lead, requiring but twelve people, which he will let to responsible manager.

John Doweden, the manager of the Lansing Theatre, Lincoln, Neb., will carry out all contracts made by the previous representative of this house.

Shakespearean wardrobe and wigs are offered for sale by S. M. Crawford, *Courier Journal*, Louisville, Ky.

Clever vaudeville people are wanted for stock company by "H." Room 5, Russ Building, Harrisburg, Pa. Also a singing and dancing soubrette. Salary must be low.

Evelyn Evans has returned to town and is open for engagement for the coming season.

Simpson's Booking Exchange at 12 South Fifteenth Street, St. Louis, Mo., doing a booking and agency business, route attractions, engage people, and control the bookings of many houses in the Western and Central States.

A first-class attraction is wanted to open the season at Davis's Theatre, Scranton, Pa., on Sept. 7. Address Manager A. A. Fenyvessy, at Room 713, No. 253 Broadway, New York.

The call for the members of The Merry World company has just been issued by manager Clair M. Patee. The chorus are to report at the Grand Opera House, this city.

The Elks' Hall at Twenty-Seventh Street and Broadway may be had for rehearsals by addressing Colonel T. Allston Brown.

Frank R. Mills, who has been engaged by Daniel Frohman for the Lyceum Theatre company, is open for special engagement until Nov. 16. Mr. Mills was formerly with Sowing the Wind, and last season was a member of the Minnie Maddern Fiske company. His success with Mrs. Fiske in a wide range of parts which required much versatility was very marked.

Julia Romaine, a clever and pretty little ingenue, who filled a Summer engagement with the Castle Square Opera company at the Grand Opera House, Philadelphia, has returned to town. Although in receipt of several offers for next season she has not yet closed.

Miller, the well-known Philadelphia costumer, is making the costumes for Julia Marlowe-Taber and Robert Taber.

◆

Frederic Lotto. At liberty. Address MIRROR. **

Born.

FINLAY.—A daughter to Raymond Finlay and wife (Lottie Burke), at Boston, Aug. 3.

Married.

BARRETT—GORSLYNE (Grace Russell), at New York, Aug. 4.

CUMMINGS—CANNON.—Richard B. Cummings and Ada D. Cannon, at New Bedford, Mass., July 28.

FRITSCH—MULLIGAN.—Edward J. Fritsch and Ella Mulligan, at Jersey City, Aug. 9.

McGREW—BUCHEL.—Robert C. McGrew (Bob Mack) and Effie Buchel, at Indianapolis, Aug. 3.

Died.

BRANTFORD.—William Brantford, at New York city, on Aug. 6, of peritonitis.

◆

Frederic Lotto. At liberty. Address MIRROR. **

◆

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Arlington, Arlie
Allen, Blanche
Atkinson, Rena
Alliston, Annie
Adams, Alice H.
Austin, Ramie
Atwell, Grace P.
Abbott, Marion
Bell, May
Buchanan, Miss M.
Bucklin, Belle
Bankson, Mary
Beaudet, Rose
Butler, Alice
Braggins, Nellie
Bancroft, Helen
Barry, Lydia
Biggar, Laura
Buckley, Annie
Bambridge, Rehinda
Bolton, Cora
Barrymore, Ethel
Black, Belle
Brockway, Mrs. Rose
Barry, Eleanor
Cummens, Ellen
Coghlan, Rose
Chase, Florence
Carpenter, Rubie
Clarke, Annie M.
Craigen, Maida
Carlton, Marion
Coleman, Genevieve
Carroll, Ellenore
Cowles, Ida E.
Carhart, Mrs. Susie L.
Cahill, Marie
De Haven, Minnie
Dunn, Emma
Dyer, Bertie
Depew, Freda
Davis, Mrs. E. H.
Delaro, Dickia
Dodd, Emily
Dale, Estella
Deal, Mrs. Amy
Eldridge, Lillian
Eden, Mrs. E. A.
Ellis, Madge
Emmett, Katie
Eames, Emma
French, Pauline
Fletcher, Kate
Fisher, Adele
Gerald, Florence
Germaine, Katherine
Guito, Lenora
Grand, Sarah
Gray, Alice
Glover, Carrie
Gilbert, Bessie
Gossner, Alice M.
Hooker, Emma
Harrington, Nettie
Helene, Lizzie
Hilton, Eloise
Holland, Mildred
Hughes, Mrs.
Harmon, Katie
Hobart, Margot
Irving, Isabelle
Irwin, Flora
Jackson, Delle
Jarbeau, Vernona
Jordan, Carina
James, Millie C.
Johnson, Kate
Kelso, Maym
Keene, Mattie
Kirkwood, Josephine
Lee, Bessie
Lamont, Carrie
Lyndon, Grace
Lambert, Olga
Levinge, May
Lee, Alberta
Larkin, Leta L.
Lovejoy, Belle
Luthey, Miss C. E.
Lawrence, Alice
McKnight, Mrs. F.
Moore, Clara B.
Mitchell, Kittie
Maynard, Agnes
Magill, Gertrude
Martford, May
Miller, Mrs. Louis
Mead, Mrs. Chas.
Meredith, Lettie
McCall, Lizzie
Maguire, Nellie
Malcomb, Florence
Morgan, Helen
Nugent, Maude
Nitcher, Mrs. N. J.
Newham, Rose
Neilson, Anna M.
Norwood, Bessie
Orri, Adele P.
Ogden, Grace
Otis, Elita P.
Paige, Dora
Potter, Mabel
Paul, Virginia
Parker, Anna
Prentice, Mrs. Alfred
Potter, Alice
Potter, Mrs. Alice P.
Rivers, Jane
Robinson, Ida
Ricci, Rose
Rosebud, Nellie
Rober, Katherine
Ray, Marie
Ruppel, Jennie
Routt, Cora
Randall, Sallie
Relyea, Cora
Ranous, Ada
Rutter, Grace
Ruppel, Julia
Rooney, Katie
Royce, Lou
Russell, Marie B.
Sinclair, Maud
Swiggette, Gertrude
Sanford, Carrie
Swan, Ada C.
Stephens, Maud C.
Sylvester, Laura B.
Stuart, Sadie
Sargent, Isabelle
Snyder, Lenore
St. John, Frankie
Suites, Anna
Stair, Addie
Stacy, Delia
Seymour, Effie
Stevens, Mrs. J. L.
Sabel, Josephine
Tack, Alice
Tabor, Lulu
Van Tassell, Cora
Van Courtland, Marion
Vaughn, Grace
White, Olive
Weaver, Blanche
Wheeler, May
Wolvin, Grace F.
Williams, Zulah
Walsh, Blanche
Yeamans, Jennie
Yeamans, Mrs. Annie

MEN.

Abott, Chas.
Allen, Frank M.
Aborn, Milton
Adams, Lyon L.
Abeles, E. S.
Allison, Chas. W.
Arthur, D. V.
Arthur, J. O.
Butler, Frank C.
Bigelow, Chas. A.
Bowers, Fred V.
Bauer, J. G.
Brooke, Percy
Bennett, Richard C
Brewster, Edwin
Bergman, Henry
Blaisdell, Wm.
Burke, John
Bremner, Hugh A.
Bristor, John H.
Bassett, Chas. O.
Buller, J. O.
Brown, Ed.
Burton, James T.
Biers, D.
Baker, Pete
Beach and Bowers
Bell, H. B.
Bainbridge, Clement
Buchanan, Arthur
Brooke, W.
Bryton, Frederick
Barry, Wm.
Bernard, Gus
Booth, Kyrle
Bell, Digby
Beers, Newton
Conroy and Fox
Curtis, W. M.
Conant, Frank
Campbell, Smith
Clusum, Melvin J.
Collier, Edmund
Campeau, Frank
Campbell, B. K.
Cochran, Joe
Chipman, W. Z.
Collins, George
Clifton, Harry S.
Collins, P. E.
Cotter, Frank G.
Cogley, Ed.
Collins, Geo. D.
Couldock, Chas. W.
Cody, James
Coyne, Joe
Colfax, Frank
Collins, Phil
Collier, Walter
Collins, Sam'l
Clark, Herbert
Clark, Burt G.
Caldwell, Al.
Cummings, Terry
Coote, Bert
Douglas, Byron
Daly, Chas.
De Gez, John F.
Dull, Harry
Dodd, Henry W
Davis, Frank L.
Deyo, Geo. W.
Dayton, Frank
Donnelly, J. Edward
Davenport, E. L.
De Lacy, Dan L.
Dickson, W. E.
Dillon, Ben T.
Dexter, A. W.
Donnelly, Jas. A.
Davies, Parson L.
Deane, Cunninghame
Dunne, John W.
Drew, Sidney
Dietrichstein, Leo
Dillingham, Chas. B.
Donnelly, H. Grattan
De Leon, H. R.
Daly, Carroll
Engelhardt, F. J.
Emmet, J. K.
Elsner, Edward
Eastwood, Chas.
Earle, David
Eustice, Fred
Elliott, Robt.
Evans, Frank
Evans, Griffith P.
Eagleton, Edward
Eagan, Louis M.
Ely, Gilbert
Earl, Harry H.
Edwinstone, Geo M.
Elmindorf, W. C.
Forbes, Jas.
Fillman, W. W.
Faversham, Wm.
Farren, George F.
Frew, Chas.
Ferguson, Robt. V.
Frankan, Joseph
Forrest, Fred
Fitzgerald, W. H.
Franklin, Lester
Fitzpatrick, J. H.
Fulford, Robt.
Ford, Hugh
Frankel, Wilson
Flynn and Sheridan
Freeman, Max
Goulard, Louis
Geldert, Clarence
Gray, W. H.
Gerber, Hugo
Golden, Richard
Golden, Geo. F.
Graus, Alex
Goodwin, Cheever
Hartley, Frederick
Himmelein, J.
Hammonic, Jas. E.
Herman, Chas. D.
Haines, Robt. T.
Hoops, Arthur
Hockey, Harry
Henry, Simon
Hoffman, Walter F.
Hall and Swan
Henderson and Comley
Hoffman, J. C.
Henderson, Chas.
Hughes, A. J.
Harrison, W. Dick
Haughton, Mr
Harrington, Joe
Haverly, Burt
Harkins, W. S.
Howard, Chas. G.
Herbert, J. W.
Hadley and Hart
Haworth, Joseph
Hennesy, Col. Dan
Handley, J. M.
Hors, Charlie
Hanson, John T.
Henderson, W. F.
Holden, Harry
Hoey, Geo
Hanford, Jas. B.
Helf, Fred
Hawthorn, Chas.
Irwin, Fred
Ince, Thos. H.
Johnson, Geo. A. D.
Jerome, Chas. F.
Jefferson, Jos. W.
Jennings, Lantz, and Beresford
Jerome, Wm.
Jones, C. H.
Johnstone, P. F.
Jess, John W.
Junker, W. A.
Keating, Dan
Kusel, Jules
Kennedy, John J.
Kingdon, Francis
King, Everett
Kelly, Harry
Kelly, Frank M.
Kendrick, Frank
Killerd, J. E.
Little, A. W.
Lewis, J. C.
Lynch, Geo. W.
Lloyd, Douglas
Lothian, Napie
Leavitt, M. B.
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McAllister, R. E.
McCarthy, Dan
Nares, Phin
Newman, Robt.
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Noyes, A. C.
Nichols, Wm
Nichols, John A.
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Richards & Pringle
Rich, Harry
Reynolds, Chas. & John Griever
Rice and Havers
Rero, E. C.
Stephens, R. N.
Smythe, W. G.
Steindorf, Paul
Sutton, Chas
Sackett, Hubert
Stanton, W. E.
Shea, Thos. E
Smith, Arthur G.
Smith, Hubert L.
Sharpley, A. J
Shesgreen, Jas
Seabrooke, Thos. Q
Smith, J. F.
Stoughton, F. M.
Sieben, Geo. S
Smith, Dwight
Sloan, Harry
Stowe, Leslie
Seaman, W
Sweatman, Harry
Sellers, Harry
St. Ormond, Harry
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Salmon, J. P.
Sylvester, George
Sohlke, Gus
Sheehan, Wm
Sully, W. J
Thompson, W. H.
Tillotson, W. W.
Thayer, Bert C.
Taylor, H. S.
Tompson, Harry
Touges, Homer
Tichenor, O. M
Tring, James
Thomson, Fred A.
Taylor and Allen
Travers, Billy
Taylor, Chas. A.
Thompson, Thos. E
Tabor, Harry M.
Thompson, John W.
Tremayne, W. A.
Tyler, Geo. C.
Towne, Edwin O.
Turner, Otis
Veronee and Lee
Vinton, Arthur
Van Osten, T. D.
Williams, Malcolm
Weaver, W. H
Warren, Edwin
Warren, Wm.
White, F. C.
Wallace, D. V.
Welch, John
Washburne, J. H.
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Wessells, George
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Wilkes, John W.
Wall, Jimmy
Williams, Gus
Walsh, Frank
Walker, Mountjoy
Walshe, W.
Wellington, Eugene
Walters, C. L.
Williams, Barney
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Wright, P. T.
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Young, C. M
Yerger, Harry

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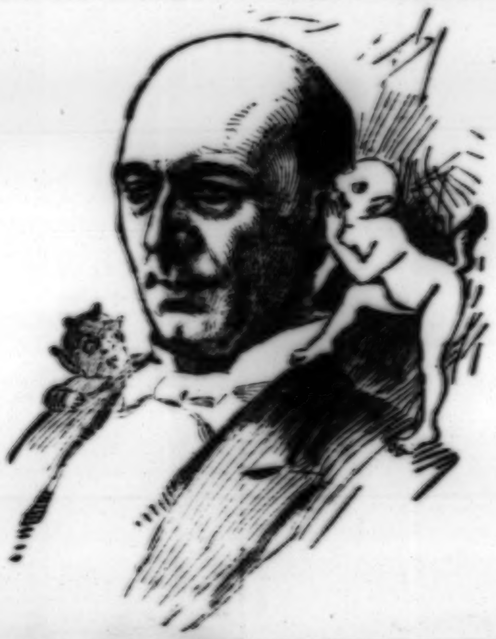

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